CITY NOTES.

Miss B. Mahan spent a delightful vacation in Dakota.

W. H. Pommer enjoyed his vacation at Lake Oconomowoc, Minn.

Louis Hammerstein and family spent a pleasant time in the country.

Mrs. Kate J. Brainard spent a delightful time at the romantic Cascade far up in the Rocky Mountains.

James M. North has returned from a few weeks trip in the country and has resumed his vocal classes at 914½ Olive Street.

Louis Conrath and Aug. Reipschlaeger have returned from their western trip, having climbed the Rockies to their hearts' content.

St. John's Episcopal church gave its boy choir a camping out at Meramec Highlands. Paul Mori, the organist, had charge of affairs.

The Gilmore Concerts at the Exposition will be genuine treats to all lovers of music. Don't fail to hear them.

Aug. Wm. Hoffman has begun the season with very large classes. He has been very busy with composition, and has written some very successful works.

J. Boehmen, of 1643 Texas Ave., is one of the most successful teachers of piano and violin. Mr. Boehmen is director of Boehmen's orchestra which is well known for its excellence.

Sev. Rob. Sauter, the genial and leading violin teacher continues the good work of training first-class players. What Mr. Sauter does, is done well and his pupils have in him a teacher par excellence.

Mrs. A. F. Newland's West End Piano Studio at 3300 Washington Ave. has been most successful since its inception Parents are highly pleased with Mrs. Newland's splendid method.

Domenic Cavallo, clarinet player of the Hagan Opera House Orchestra and pupil of Laurent Brun, died on the 25th ult. Deceased was but twenty-two years of age, and highly respected.

I. L. Schoen, the violinist, visited friends at Moberly, Mo., and enjoyed a splendid time. Mr. Schoen opens a very auspicious season. Schoen's orchestra, of which he is director, promises to be kept very busy.

Geo. Vieh, a pupil of Mr Victor Ehling, has just returned to this city after a three years' course at the Vienna Conservatory, where he was graduated with high honors, receiving the silver medal of the "Socicty of Musical Friends."

The St. Louis Conservatory of Vocal Music, at 2627 Washington Ave., has been very successful under the direction of Robert Nelson, the well known teacher and operatic singer. Prof. Nelson is a pupil of the world-renowned Sig. Lamperti.

E. A. SCHUBERT.

We present here to our readers the portrait of Mr. E. A. Schubert, one of the rising young musicians and composers of America.

Mr. E. A. Schubert was born at St. Charles, Mo., Nov. 7th, 1870. At an early age he evinced a decided preference for music, and when six years of age he performed some little pieces

in a surprising manner. The rudiments of music were taught him by his father, who was for many years clarinetist in various leading orchestras and a musician of ability. Mr. E. A. Schubert pursued his studies in piano and harmony under very good teachers, finishing a classical course with several. When twelve years of age he composed little songs and chorals, and when fourteen he played at concerts with great success. Working with great energy, he was soon seeking for a wider field to develop his studies, and came to St. Louis in 1888, where he studied piano, organ, harmony and composition under Mr. Ernest R. Kroeger. He also took up a course of study in orchestration and instrumentation.

Thus devoting his time exclusively to music and following the counsel of his dear friend Mr. Chas. Kunkel, he soon distinguished himself as a musician of great ability.

Among his compositions, which are original and of a high order, are published a "Bolero" for piano, which appeared in the REVIEW, and is dedicated to his worthy teacher Mr. E. R. Kroeger; a "March," and several other compositions. In MSS. he has a Polonaise; Menuet; Gavotte Tarantella; Csardas Hungarian Dance; three Songs without Words; Fantasia; Sarabande; five Songs; several Male Quartets; Duet, for clarinet and piano; and several Waltzes, Galops, etc.

Mr. Schubert is a pianist of great ability, having played at numerous concerts, operas, etc., with great success. He also played at different churches, organized several orchestras, and is still director of the "Harmonie Orchestra" at St. Charles, which gave several excellent concerts at the Opera House. He is a clarinetist of good ability, and frequently appears as soloist.

Mr. Schubert is an excellent teacher. When fourteen years of age he began to teach music, often having scholars who were older than himself, though he met with marked success. Mr. Schubert is, according to all inquiries very likely a descendant of his namesake, Franz Schubert, whose path he seems to be following without delay. His indefatigable work, his energy to advancement in his profession, and his careful training, have left him well grounded in the principles of music.

Mr. Schubert is a pleasant gentleman, and is well liked by his many friends and pupils.

Mr. John Mahler, who has just returned from the East, will introduce many new dances into his classes which are now open for the season A large number of pupils are registered for '92-3 Those desiring to learn to dance should apply early. Mr. Mahler's classes are the largest in the West, and are patronized by the *elite* of the city. His instruction is most systematic.

Miss Mamie Nothhelfer, the well-known music teacher, was nearly robbed in broad day-light at Garrison and Easton Avenues the 8th ult. While passing at the corners named, a negro snatched at her purse, but fortunately, Miss Nothhelfer had a good grip on it, and foiled the would-be-thief, who struck her a savage blow and left her stunned on the sidewalk. Miss Nothhelfer quickly recovered and continued her way a trifle nervous, but otherwise uninjured.

The Wabash vestibuled trains running between St. Louis and Chicago, St. Louis and Toledo every day in the year, are the finest known to the Railway Service. They are complete and solid vestibuled trains from end to end, the entire trains being a moving palace of connected apartments, all furnished with the most luxurious elegance and the utmost perfection of accommodations known to the car builders art. They include smoking cars as elegant as the best of first-class day coaches on other roads; free reclining chair cars, so luxurious that many prefer them to ordinary sleepers, and palace sleeping and buffet compartment cars of the best patterns with toilet accommodations of unrivalled completeness. No extra charge is made for seats in their magnificent vestibuled trains.

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Clemens Strassberger, of 2345 Warren Street has opened a very successful music school at the Y. M. C. A Hall, 1907 St. Louis Ave. He is also sole agent for C. G. Conn's celebrated wonder solo and band instruments.

Among the popular numbers lately rendered at Manhattan Beach by Gilmore's band were "Love's Whisperings" by Kieselhorst, "Polonaise" by Epstein, "Southern Jollification" by Kunkel and "Belle Minnie" by Anschutz.

The Forest Park University for Women opens for the season '92-3 on the 14th of September. To parents who wish their daughters to obtain a first-class education in literary branches, music and painting, we give this institution our highest recommendation.

If there be any one thing that enters largely into the presentability of a lady or gentleman, it is a fine silk umbrella. Namendorf Bros., 314 N. 6th str, make a specialty of fine silk umbrellas, having their own factory and making it a maxim to suit their patrons.

A. P. Erker & Bro. of 617 Olive street have gained the well-known reputation of being the best opticians in the west. Both gentlemen are thoroughly conversant with every detail of the business and their long practical and successful experience have won them the confidence of the public. They make a specialty of oculists' prescriptions and their stock is selected with special care, including everything in the line of spectacles, eyeglasses, opera glasses, telescopes, microscopes, drawing instruments, artificial eyes, etc.

The celebrated French poet, Saint Foix, who, in spite of his large income, was always in debt, sat one day in a barber's shop waiting to be shaved. He was lathered, when the door opened and a tradesman entered who happened to be one of the poet's largest creditors. No sooner did this man see Saint Foix than he angrily demanded his money. The poet composedly begged him not to make a scene.

"Won't you wait for the money until I am shaved?"

"Certainly," said the other, pleased at the prospect.

Saint Foix then made the barber a witness of the agreement, and immediately took a towel, wiped the lather from his face, and left the shop. He wore a beard to the end of his days.

He, who while practicing, plays each time his whole piece over, is like a carpenter who in order to polish a small corner of a table rubs over its entire surface. This is a waste of labor. Devote your strength to those places where it is needed, and do not play uselessly, that which requires no practice.—*Merz.*

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BEATING TIME.

Investigations into the origin of the bâton, or stick for beating time, which is used nowadays by the conductor of every large orchestra, have brought out the interesting fact that the first conductor's bâton was a formidable staff, about six feet long, which the old-time French musician, Lully by name, who invented it, may have used as much to intimidate the members of his orchestra as to mark the time.

In the very oldest orchestras, as in Chinese orchestras of the present day, there was no conductor in the modern sense. Every performer played as well as he could, and the man who played upon the loudest instrument—the kettle-drum, for instance—marked the time for the rest.

When music became more systematic and refined the chief command of the orchestra was given to the member who was regarded as the most accomplished and skilful. He assigned the other members their parts, drilled them at rehearsals, and supervised the final performance.

To produce a good effect it was necessary, of course, that the musicians should play in time, and the chief of the orchestra, who himself played one instrument, was accustomed to mark the beat by stamping on the floor with one foot. For this reason the conductor of an orchestra was at that period called the pedarius.

Afterwards it became customary for him to give the time by clapping the fingers of his right hand against the hollow of his left. The beater of time after this fashion was called the manductor.

Meanwhile experiments were made in marking the time by striking together shells and bones. The bones were soon given up as instruments to be used by the conductor of an orchestra; but they survived as an independent instrument. Boys and negro minstrels play on the "bones" with great gusto to this day.

In the earlier part of the seventeenth century the musician already alluded to, Lully by name, arose He found all these instruments of leadership ineffective; and in order to reduce his performers to complete subjection, he procured a stout staff six feet long, with which he pounded vigorously on the floor to mark the time.

One day, becoming particularly impatient, and pounding with especial vigor, Lully struck his foot instead of the floor with his bâton. The wound gangrened, and Lully died from its effects in 1687.

The baton continued in use throughout the seventeenth and eighteenth centuries: but though it gradually decreased in size, there is do evidence that conductors marked the time in any other way than by pounding upon their music-stands or some other hard object.

All this pounding must have an unpleasant effect upon the music, and critics and musicians began to ridicule the practice In course of time, therefore, we find musical conductors no longer thumping upon the floor or their music-stands, but beating the time entirely in the air. It seems to have taken players a very long time to learn that they could get the time as easily by means of the eye as by means of the ear,—*Exchange.*

Mr. and Mrs. E. R. Kroeger are having congratulations heaped upon them—due to the advent of a charming little baby girl. The happy event occurred on the 21st ult. As yet, baby can only look with longing eyes upon the piano—but we hope soon to hear its first piece.

Camille Saint-Saens, who ranks with Gounod and Massenet among the first of living French musicians, has accepted an invitation to attend the World's Fair and assist in the production of French compositions. The exact date of his visit has not been decided upon, but he will probably come over in May or June Saint-Saens will conduct programmes of his own compositions and will appear as organist at some of the concerts.

MISS LIZZIE PARSONS.

Miss Lizzie Parsons, pianist, whose picture is here preseuted, is a native of Long Island, N.Y. While she was still very young, her parents left New York, and, after spending many years in travel, located in Collinsville, Ill, where her musical education was begun. The best advantages the adjacent musical centres offered were given her, a course that her splendid talent justified. For the past year, Miss Parsons has lived in St. Louis. Among her teachers were Mr. Geo. Enzinger, with whom she

studied about two years and a-half, and Mr. Chas. Kunkel, with whom she has been studying four years. Besides her splendid class of pupils in this city, Miss Parsons has large classes in Collinsville and East St Louis, Ill.

Miss Parsons plays with admirable technique and artistic finish, and has a special faculty for imparting instruction. Her pupils exemplify in a high degree the excellent training they have received. Miss Parsons is a lady of great refinement, modest and unassuming in demeanor, and highly regarded by all her friends.

P. G. Anton, the well-known musician and piano dealer, accompanied by his daughter Emma, had a royal time in New York, where they spent a few weeks. While there, Mr. Anton, to the delight of his friends was cained by Mr. McCammon, the well-known piano manufacturer. It was a gold headed cane that figured in the case.

We take great pleasure in calling our readers' attention to a valuable invention just patented. It is an ingenious rubber cushion, warranted to fit any piano pedal, and obviates that (to a cultivated ear) extremely disagreeable tapping noise the foot makes on the metal pedal. It also enables the foot to obtain sympathetic control of the pedal—thereby assisting the performer to graduate pressure to an accurate degree not possible with the old-fashioned method. It is highly recommended by our leading physicians as preventing that tremendous vibration on the nervous system We extend to the inventor, Mary V. Wilde, our hearty congratulations.

We have received the year book of the Western Michigan College Conservatory of Grand Rapids, Michigan. Charles W. Landon, Dean; Chevalier De Kontski, Director of the piano department; James Paddon, Director of the Violin and String Department; Mrs. Willis Morton Bryant, Director of the Vocal Department; Mr. Stansbury Norse, Director of the Art Department; Mrs. Belle McLeod-Lewis, Principal of Elocution and Oratory; A E. Yerex President

As these are all eminent as teachers and artists, Grand Rapids is to be congratulated upon having a conservatory with a faculty second to none. Each member of the faculty has the rare three-fold ability of soloist, musical scientist and teacher of pronounced success. The year book of this Conservatory is a model of its kind, amply illustrated and admirably gotten up both as to material and mechanical work.

GRAND EXPOSITION OF 1892.

On Wednesday, Sep. 7, at 7 p. m., will open the grandest exposition ever held in St. Louis. No efforts have been spared by the directors or by Manager Frank Galennie to make this a high water mark in the history of all expositions The enterprise shown by these gentlemen cannot be too highly extolled. The great Gilmore and his augmented band of 100 artists will arrive on a special train at 5 o'clock on the opening day and will duly open the Exposition That the "Gilmore Hundred" will hold undisputed sway over the hearts of all St. Louisans and visitors for forty days is well known. Speaking of the increase in the band, Manager Galennie said: "people will not realize the full meaning of this change until they hear the band this season. I can tell you some of the results achieved by it. One is that you will now find in Gilmore's Band a player for every modern musical instrument known to musicians and possible to be utilized in a band. The power thus gained for novel effects and new treatment, as well as for increased volume and harmony, cannot be estimated by one who has not heard Gilmore's Band, as at present organized. In addition to this also, the numerical increase in that band has enabled Col. Gilmore to make octettes of all the quartettes heretofore used. This season, therefore, instead of the musical numbers rendered by quartettes of cornets, French horns, saxophones, trombones, etc., which have in previous seasons delighted the audiences in Music Hall, those numbers will be given by octettes, or just double the previous strength, and, also, the general strength of the band as a whole will be correspondingly reinforced It goes without saying that every musician in Gilmore's Band is an artist. All the old favorites have been retained, and the new additions will be found worthy of their company. Col Gilmore has secured lots of new music, and visitors to the Exposition of 1892 are assured of a musical treat far surpassing anything heard at previous expositions." Special invitations have been issued to the governors of surrounding states to attend the opening. The art gallery exhibition will surpass all previous years in the collection of fine pictures. Mr. Coale says that he has secured as the center-piece for the season of 1892, a reproduction of Danton's famous painting, "The Apotheosis of Columbus," a very large and meritorious canvas, which will be sure to prove a great art attraction For the "war pictures" of the present exhibition, he has secured the following, the dimensions of each painting being about 12x17 feet: Lee's surrender," "Battle of Donelson," and Battle of Belmont" Each of the three is a spirited and faithful work, and will be found full of the deepest interest to all students of the great events of the civil war. In addition there will be a fine display of paintings of the modern Dutch school and of the famous nineteenth century French 'animaliers," also a splendid panel of studies of cats, also he may be enabled to exhibit a grand "Turner" as one of the features of this year's gallery. A notable display in addition to the above will be that of 100 paintings of the "Munich School," which have already been secured. These latter will be hung under the personal direction of Mr. R. L. Neumann, the well-known art dealer of Munich. Manager Galennie is entirely confident that the opening night of the Exposition will find the displays in a more fully completed state than has ever been the case in past years. The systematic work now going on in the great Exposition building is proof of that fact, and the experience born of the successful record of those past years adds to the efficiency and swiftness of the preparations now under way. A complete and sweeping change has been made in displays heretofore submitted to Ex visitors, and this fact, together with the addition of many notable new exhibits, will make the Exposition of 1892 one of entire novelty, even to the most faithful patron of the Ex.

Entering the main floor of the Exposition building at the east nave the visitors this year will find displays of pianos and of rare china, taking the place of those of mantels, fine candies, etc., made last year. Down the entire length of the nave similar changes will be noticed, as indeed is the case in all other departments. At the Thirteenth street entrance, a clothing display gives place to that of spool silk, and the former is located at the Fourteenth street entrance. A carpet display this year takes the place formerly occupied by furs, and the fur display goes to spacious quarters along the south wall of that nave. At the entrance to the West Nave a fur display is made in the central space formerly given up to granite-ware, and in the Exposition foyer an exhibit of pilasters of enameled brick is to be made, being built in along the wall. The northeast corner of the gallery floor is given up to the display of the Ladies' World's Fair Association, and in the North Nave will be an exhibit of dairy products. Among other displays on the gallery floor will be those of bicycles, carpets, stoves, groceries and pure foods, photographers' supplies, an overall factory, gelatine, flowers, furniture, etc, all in new and novel form. The one aim and object impressed upon all exhibitors this year has been to attain complete freshness and originality of design, and as a result the vast aggregate of the Exposition exhibits will be entirely new in its effect upon visitors. One of the notable features of this season will be that of displays of foreign products and goods through American firms. The Exposition Entertainment Hall will be given up this year to an exhibition entitled "Galatea," based on the classic legend of "Pygmalion and Galatea." The marble statue into which the gods breathed life in answer to the prayers of the love-smitten sculptor will be shown, the apparent transition from the lifelessness of chiseled marble to the fire of moving and breathing animation being shown by means of an illusion cleverly based upon an arrangement of mirrors. It is said to be a very novel attraction.

Mr. E. R. Kroeger is the director of the College of Music at Forest Park University, and his name alone bespeaks for the kind of work done. Mr. Paul Mori, the rising composer and organist, has recently been added to the faculty. Mr. Mori is also a violinist of superior merit, and he will doubtless do his best to keep up the high standard which the College of Music has reached. The free scholarships offered by the Forest Park University in the literary branches and in music are attracting widespread attention. Examinations will be held on September 15th.

St. Louis Exposition, 1892. Opens September 7th, 1892. Closes October 22d.

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(MEIN TROUBADOUR.)

Translation by H. Hartmann.

W. D. Armstrong.

Moderato. ♩ = 80.

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Hark! from the orch - ard hid - - den, A ser - - e - nade un - bid - - den! And

schmelz - end süs - se Schall..... Ver - rieth dich, Nach - ti - gall..... Nein,

by this dain - ty clew..... Ro - bin, I know its you..... No,

du kannst mich nicht täu - - schen; Aus tau send Welt - ge - räu - - schen Schwingt

you can - not de - cieve me, Pre - tend - ing that you leave me; I

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doch dein Lied em - por dich Ich hör' dich, ich hör' dich.

f *dim.* *ad lib.*

found you out, you dear, you- I hear you- I hear you!

f *dim.*

hr *mf* *Ped.* *hr* *Ped.* *Ped.*

Nun von der wei - ten Flur..... Ent - zückst du, Trou - ba - dour..... Dein

2. Now on the mead - ow floor....., The scar - let trou - ba - dour..... Such

p

Lied ist sinn - be - rausch - - end, Die Vög' - lein schwei - gen, lausch - end, Der

mel - o - dy is let - - ting The sun for - gets its set - - ting! Your

Bach selbst steh - - et still ..... Lie - - der er ler - nen

mus - - ic - beat - ing heart .....! Do - ing your lit - tle

will ..... Bist du auch klein und schlicht ....., Ver -

part ....., You shall be seen and heard ....., Though

ges - sen wirst du nicht ....., Und könn - te nie - mand seh'n dich, Man

cres.

you are but a bird ..... So nev - er, fear you fear you, I

cres.

hört dich, man hört dich.

hear you - I hear you.

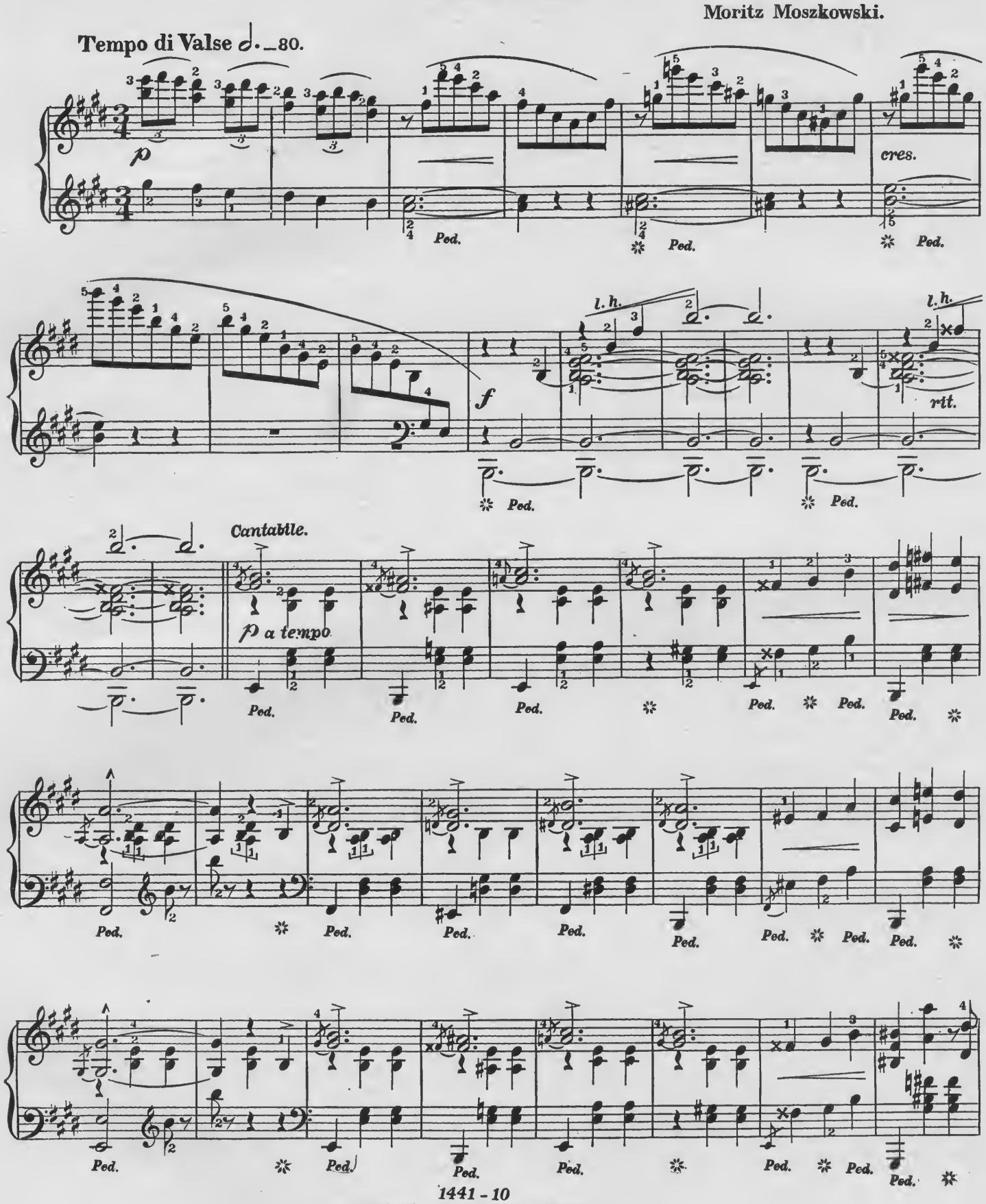
Ped. Ped. Ped. Ped. Ped. Ped. Ped.

LE REVEIL D'AMOUR.

(LOVES AWAKENING.)

Valse de Concert.

Moritz Moszkowski.



Copyright_ Kunkel Bros. 1892.)

f

Ped. ✲ *Ped.* ✲ *Ped.* ✲ *Ped.* ✲ *Ped.*

a tempo.

rit.

Ped. ✲ *Ped.* *Ped.* *Ped.* ✲

Ped. *Ped.* *Ped.* ✲ *Ped.* *Ped.* *Ped.*

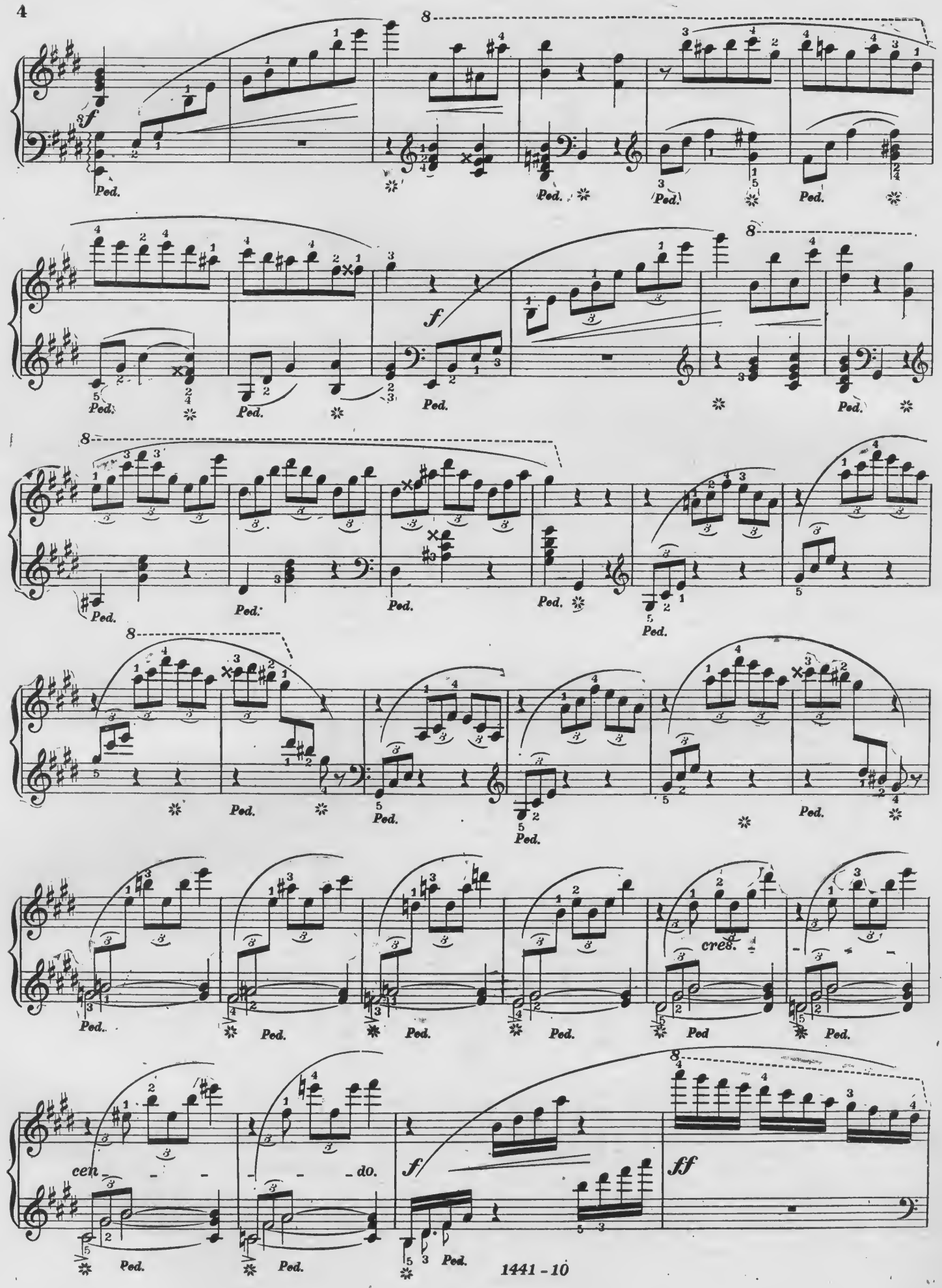
Ped. *Ped.* *Ped.* *Ped.* *Ped.*

Ped. ✲ *Ped.* *Ped.* *Ped.* ✲

f

Ped. *Ped.* *Ped.* *Ped.* ✲

Ped. *Ped.* *Ped.* ✲ *Ped.* ✲


Ped.
cres.
cen - - - - - do.
f
ff

rit.

a tempo.

mf

p

Ped.

f

dolce.

pp

Ped.

dim.

e - rit - - ard

a tempo.

p grazioso.

ossia.

Risoluto.

ff

Ped. ✲ *Ped.* ✲ *Ped.* ✲

8

Ped. ✲ *Ped.* ✲ *Ped.* ✲ *Ped.*

rit.

f

Ped. ✲ *Ped.* ✲ *Ped.* ✲ *Ped.* ✲ *Ped.*

a tempo.

ossia.

p

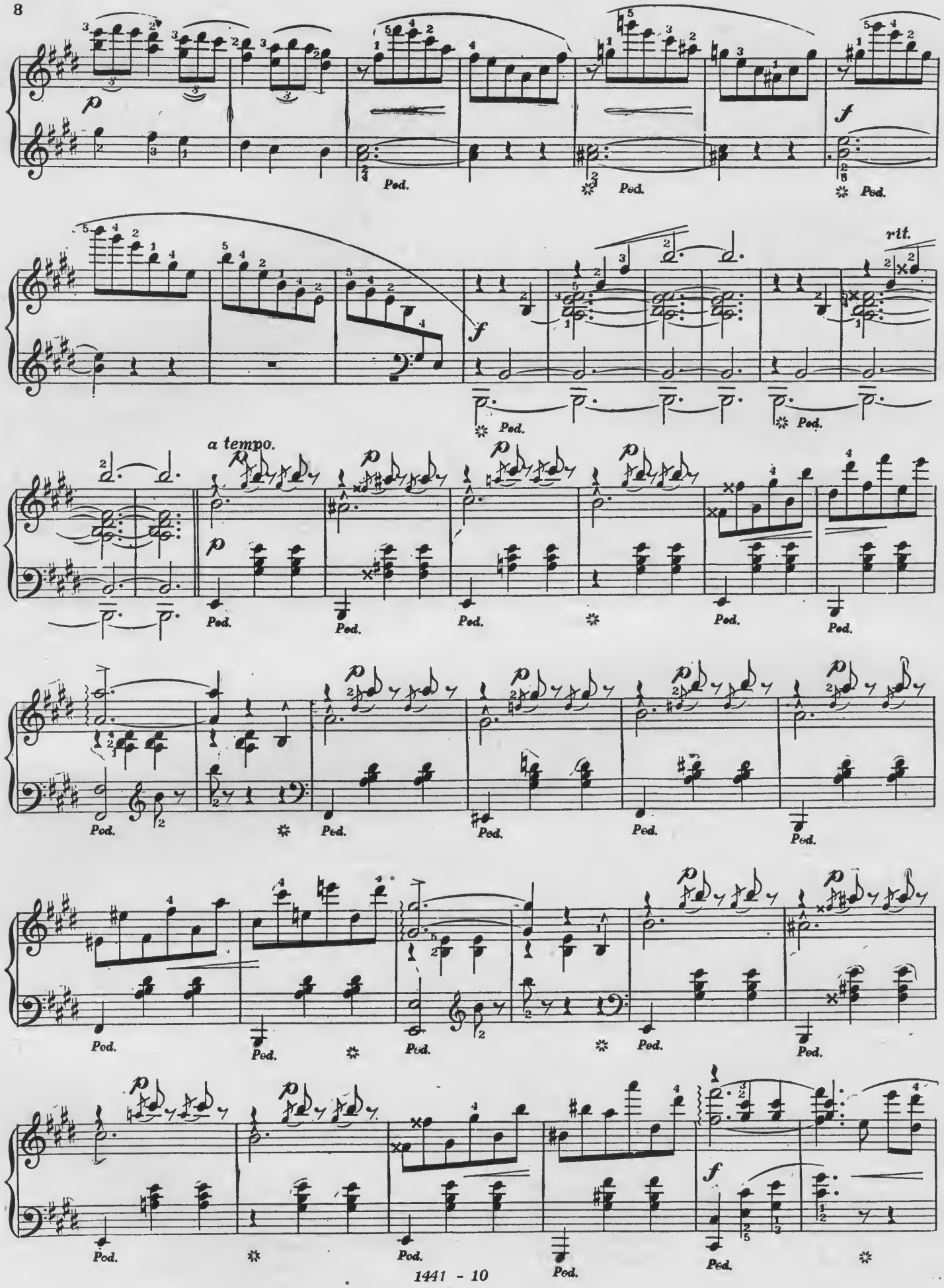
Ped. ✲ *Ped.* ✲

a tempo.

p

Ped. ✲ *Ped.* ✲ *Ped.* ✲ *Ped.* ✲ *Ped.* ✲ *Ped.* ✲ *Ped.*

Ped. ✲ *Ped.* ✲ *Ped.* ✲ *Ped.* ✲ *Ped.*


rit.
a tempo.
Ped.

Ped. Ped. Ped. Ped. Ped.

8

f

Ped. Ped. Ped. Ped Ped.

8

ff

Ped. Ped. Ped. Ped. Ped.

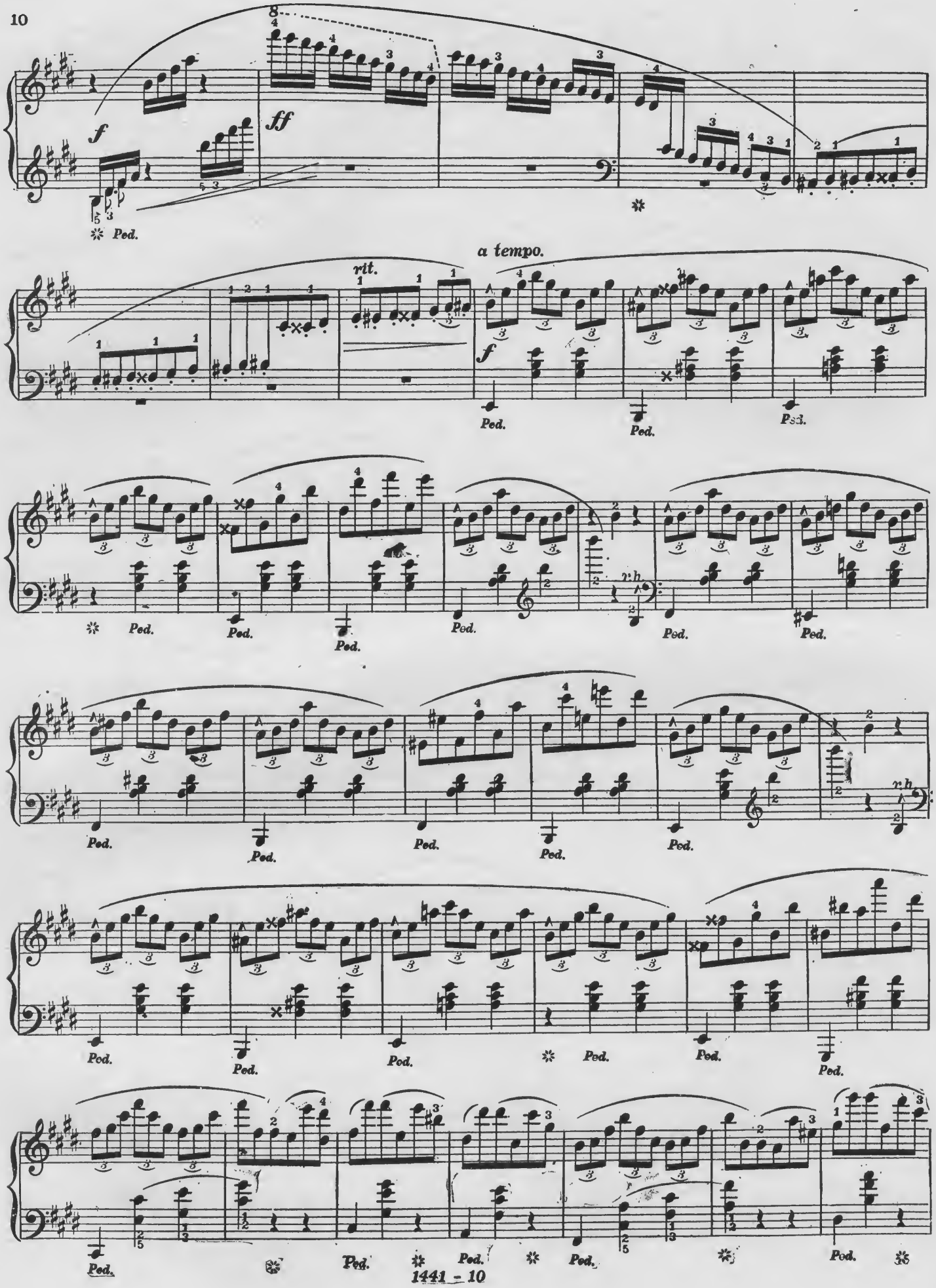
8 8

Ped. Ped. Ped.

Ped. Ped. Ped. Ped.

cres - - - cen - - - do

Ped. Ped. Ped. Ped. Ped. Ped.


f
ff
Ped.
rit.
a tempo.
f
Ped.
r.h.

Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Per Ped. Ped. sfz Ped.

8

Ped. Ped. Ped. yfz con forza. Ped.

rit. Animato

f

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

8 8 Presto.

Ped. Ped. Ped. Ped. Ped. ff Ped.

8

Ped. Ped. Ped. Ped. Ped. Ped. ff sfz ff ff

HUMORESQUE.

Op. 5. No 4.

Ernest R. Kroeger.

Alla marcia ♩ = 88.

pp misterioso. *l.h.* *cres.*

cen. *l.h.* *do.* *f* *f*

ff *fz.* *fz.*

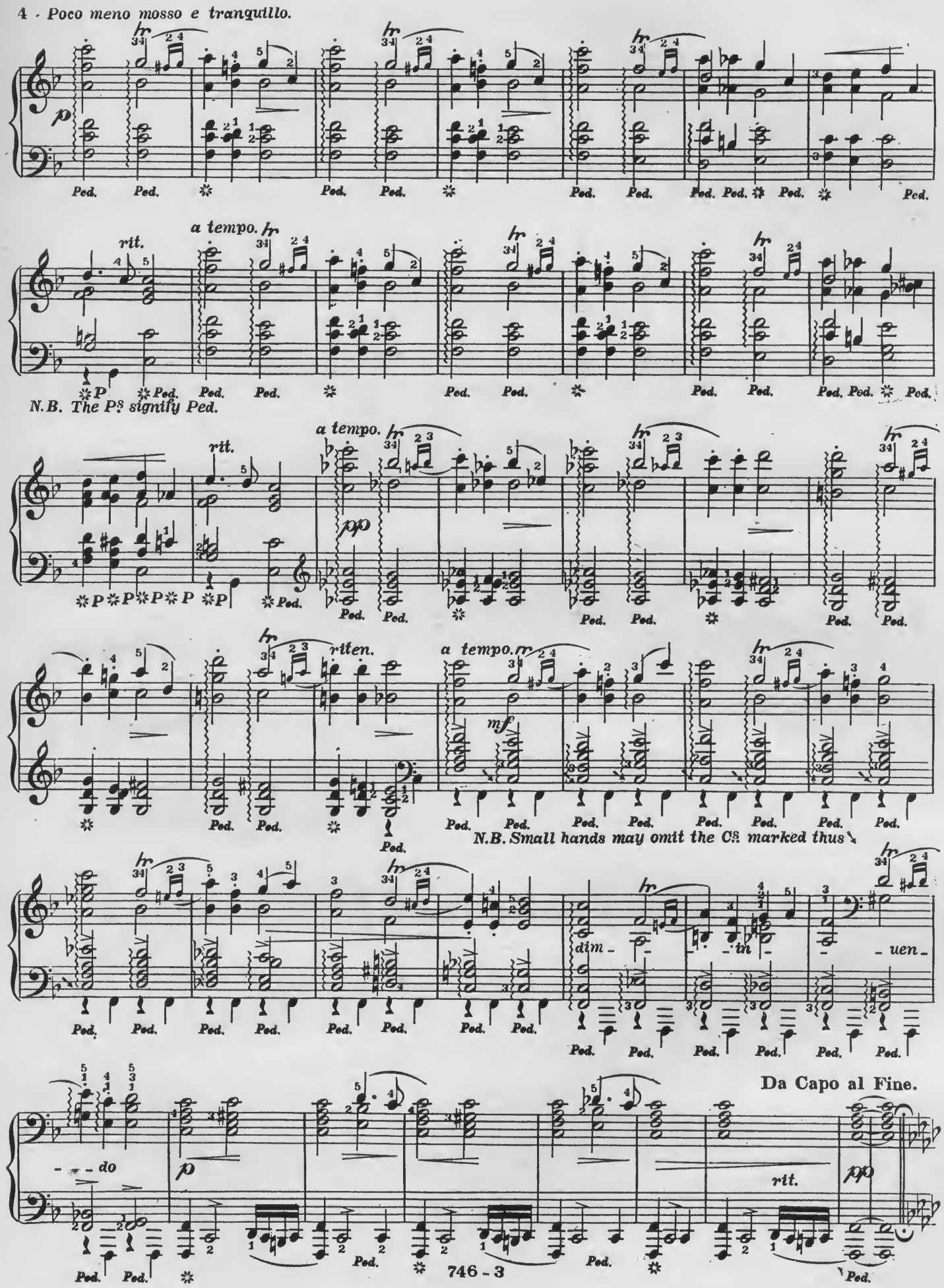
pp *l.h.* *cres.*

cen. *l.h.* *do.* *ff*

Fine. *rit.* *fz.* *fz.*

Ped. ✻

Copyright. Kunkel Bros. 1885.


4 - Poco meno mosso e tranquillo.
p
Ped.
rit.
a tempo.
N.B. The Ps signify Ped.
pp
riten.
mf
N.B. Small hands may omit the Cs marked thus
dim - in - uen - do
Da Capo al Fine.

IL TROVATORE.

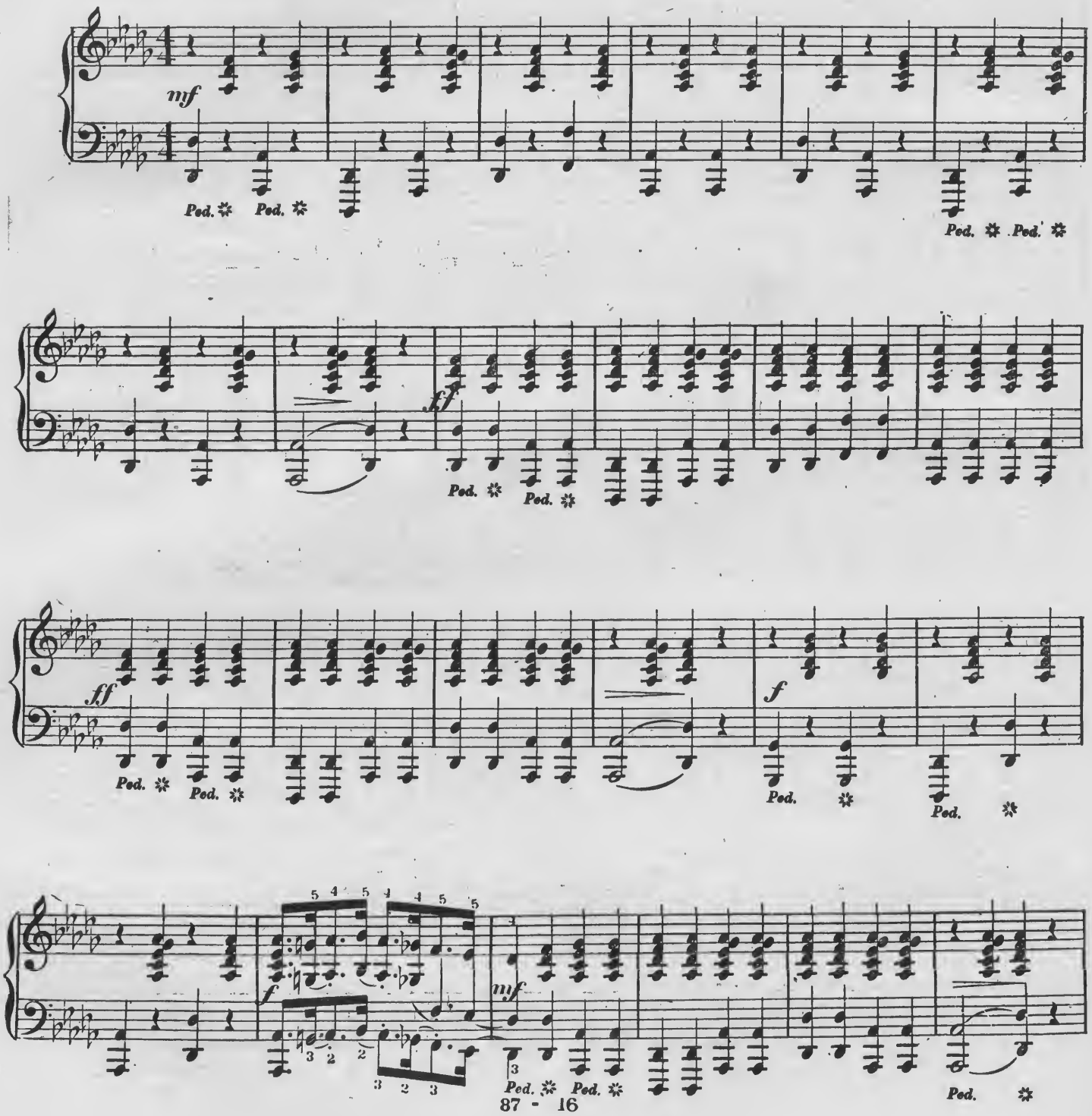
Morceau de Concert.

Revised Edition.

Tempo di Marcia. ♩ — 72.

Secondo.

Claude Melnotte. Op. 117



87 - 16

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IL TROVATORE.

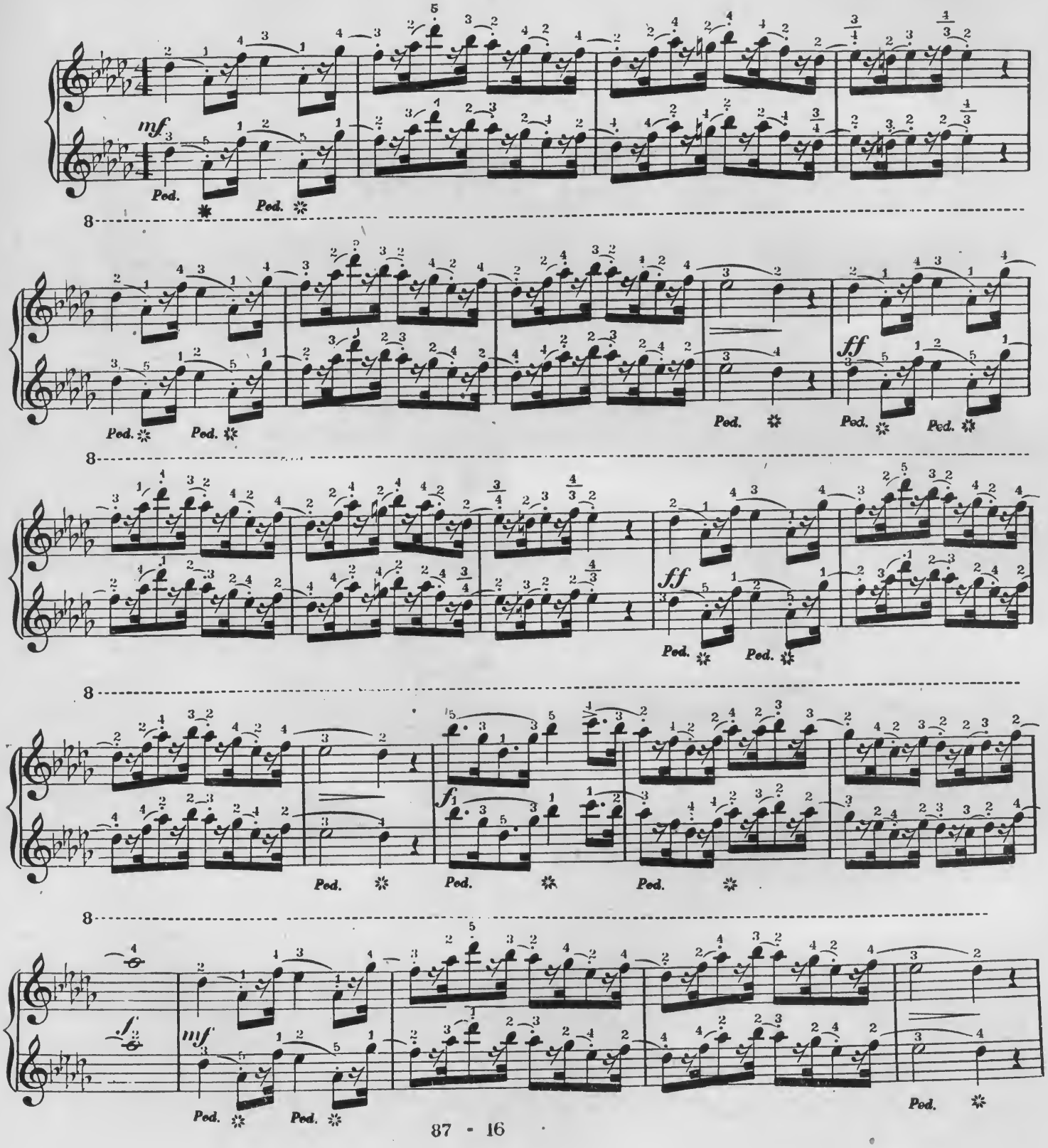
Morceau de Concert.

Revised Edition.

Claude Melnotte. Op. 117.

Tempo di Marcia. ♩ — 72.

Primo.



Risoluto.

ff *ff* *ff* *ff* *mf*

Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped.

f *stacc.*

Ped. Ped.

poco a poco cres.

f *f* *f*

Ped. Ped. Ped.

f *f* *ff* *f*

Ped. Ped.

1.

Risoluto.

ff *ff* *ff* *ff* *mf*

Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped.

f *mf*

Ped. Ped.

f *poco a* *poco cres.*

Ped. Ped. Ped.

1.

ff *f*

Ped. Ped.

2.

ff sf > > sf > ff ff ff

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

p

Ped * Ped. * Ped. * Ped. *

stacc:

mf

p p pp pp

2.

8

ff ff ff ff ff

Ped. Ped. Ped. Ped. Ped. Ped.

8

ff p

Ped. Ped.

8

mf mf

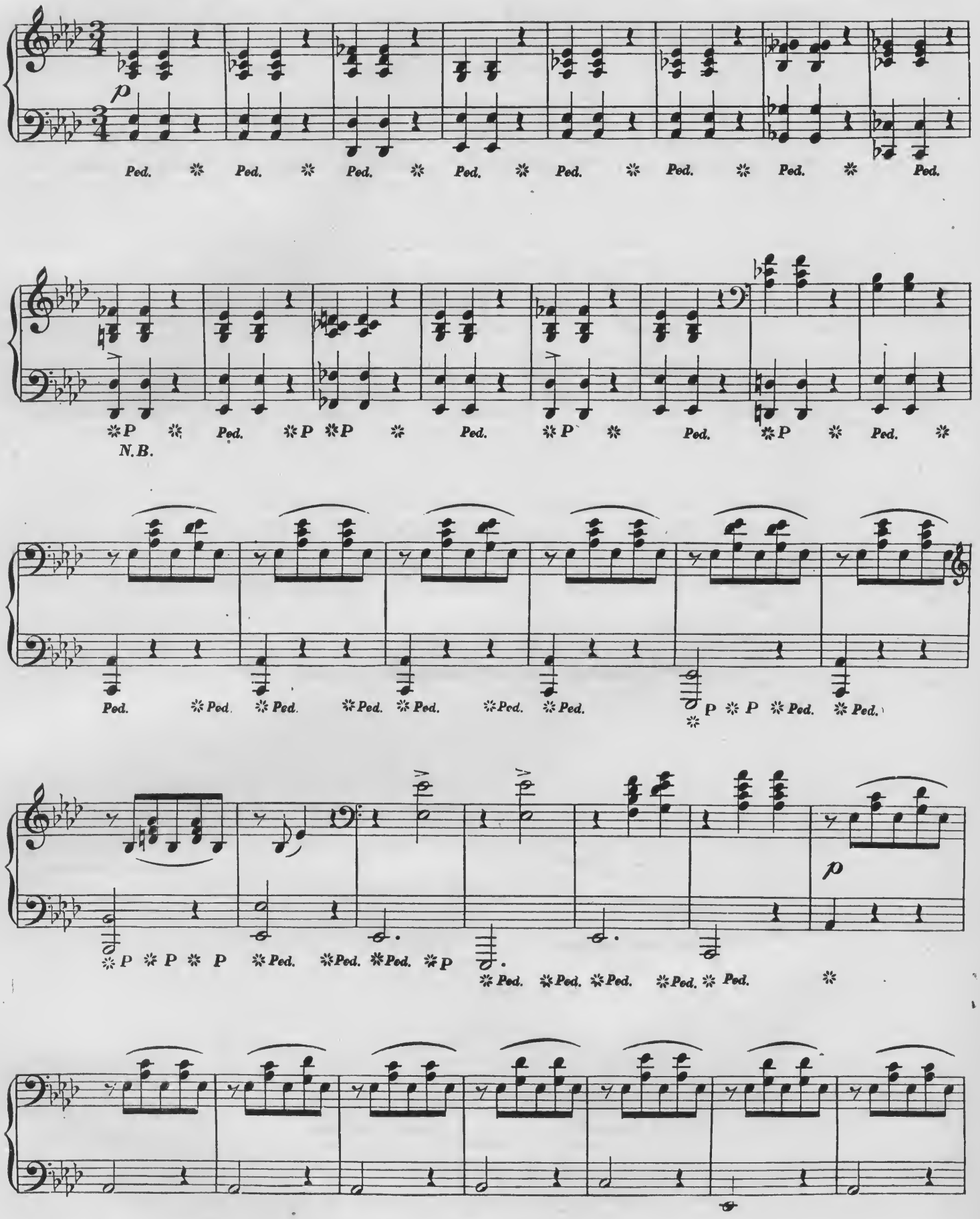
Ped. Ped.

8

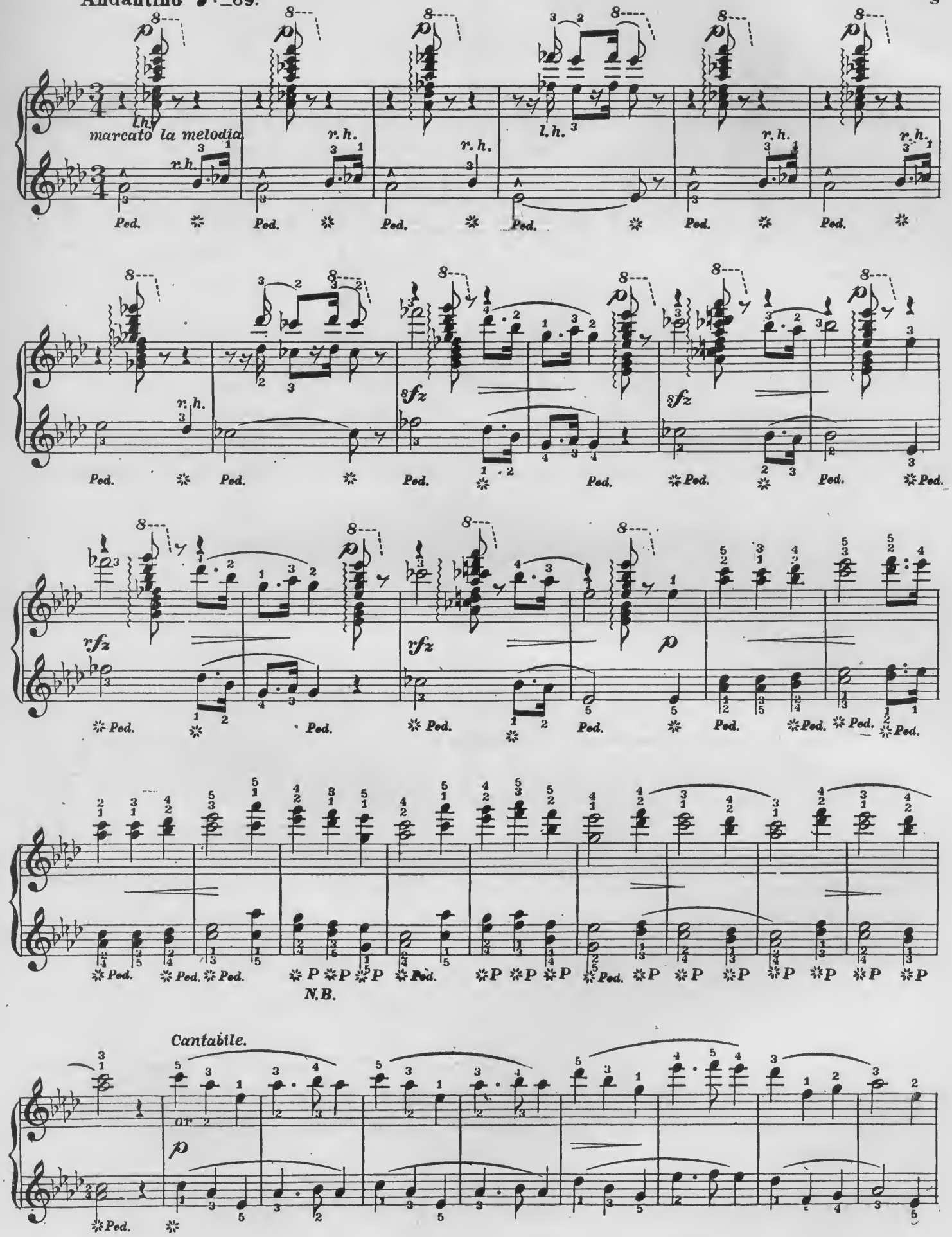
p

p pp pp

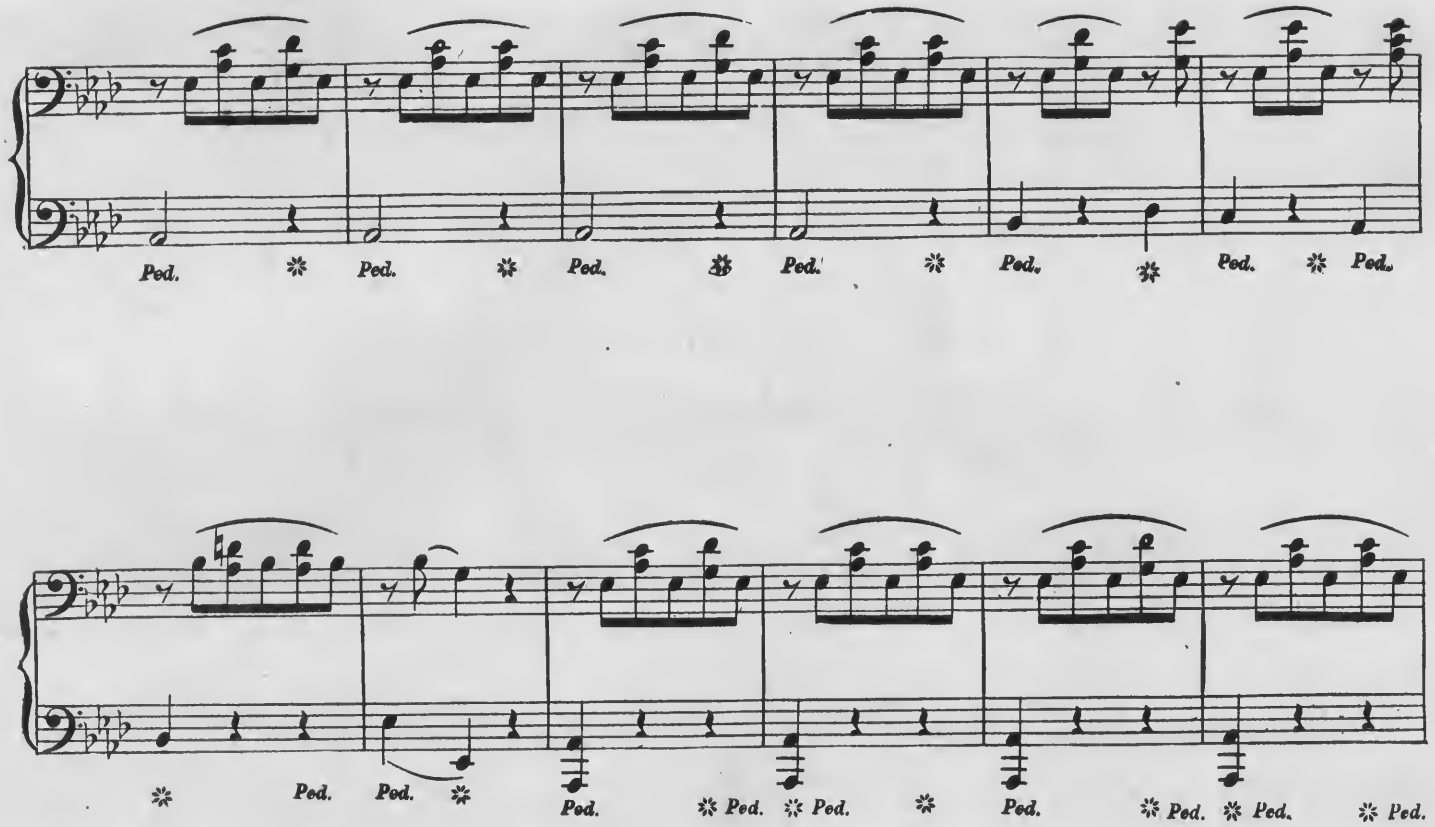
Andantino. ♩ = 69.

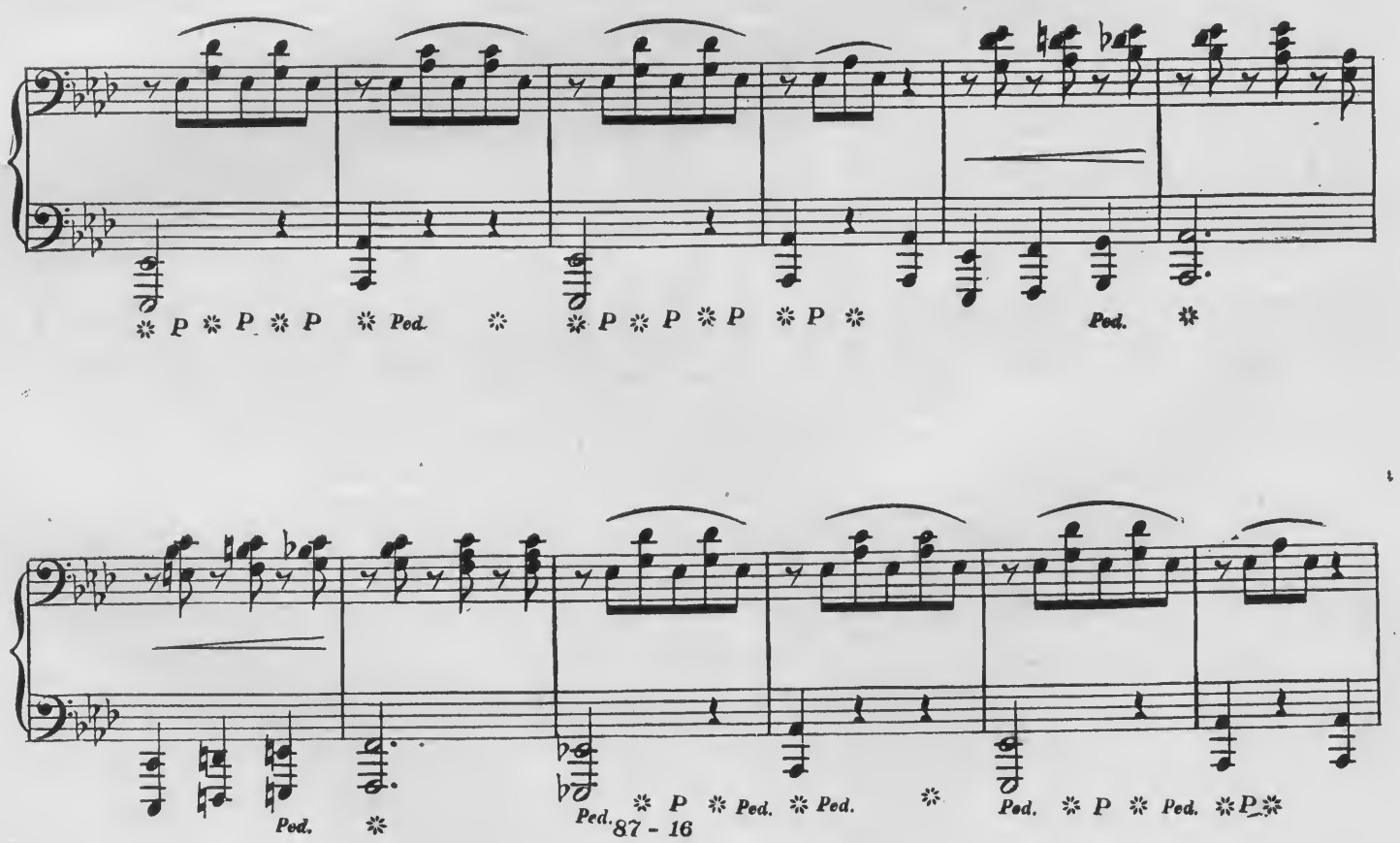


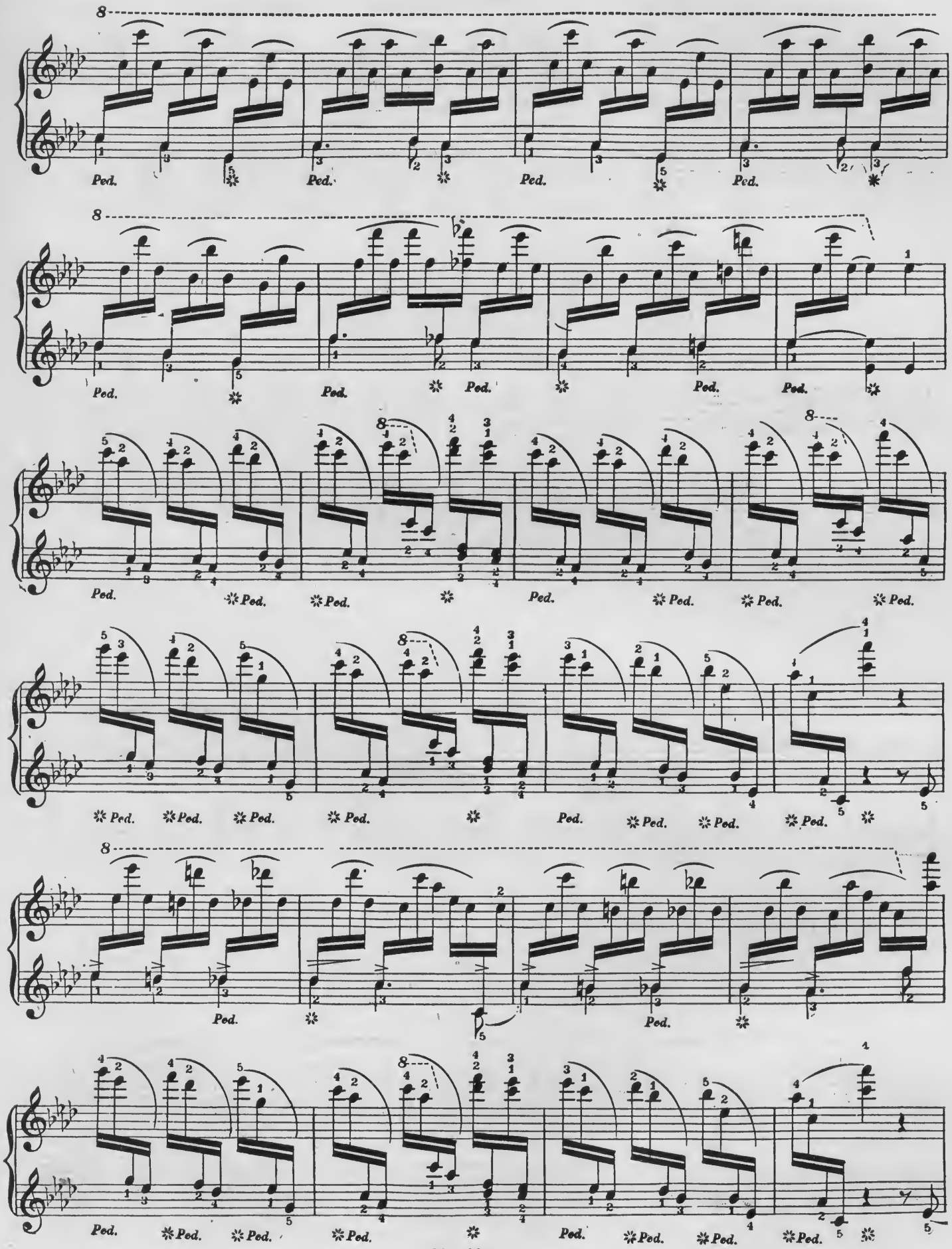
N. B. The P^{s} signify Ped.

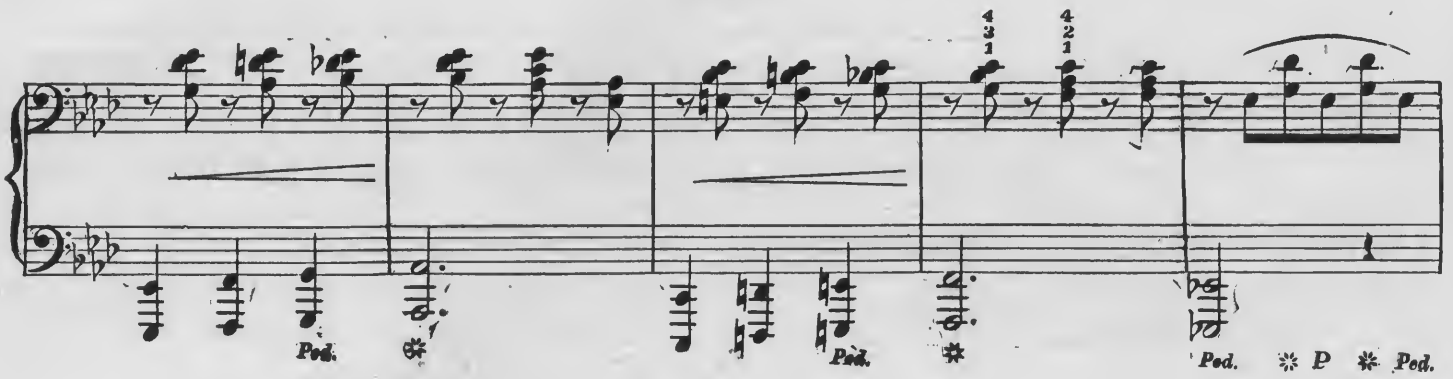


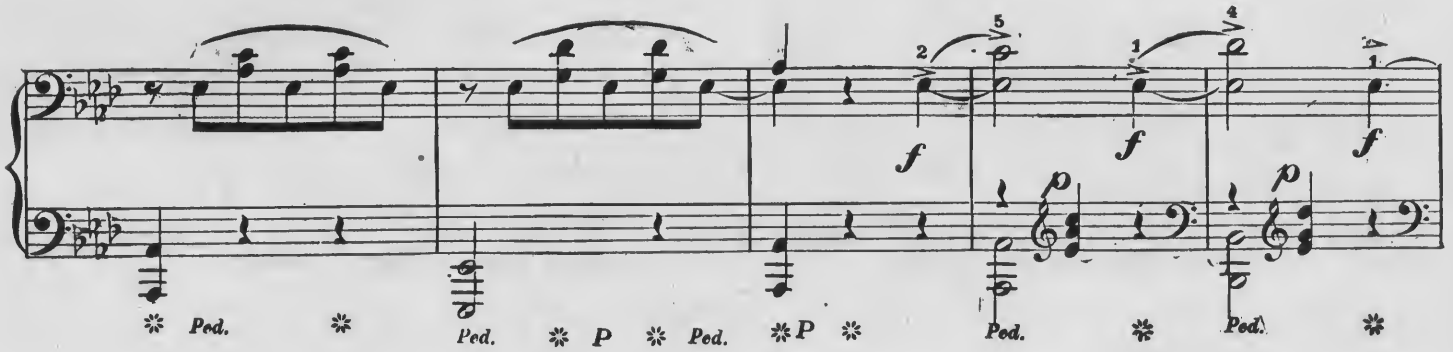
N. B. The P^s signify Ped.

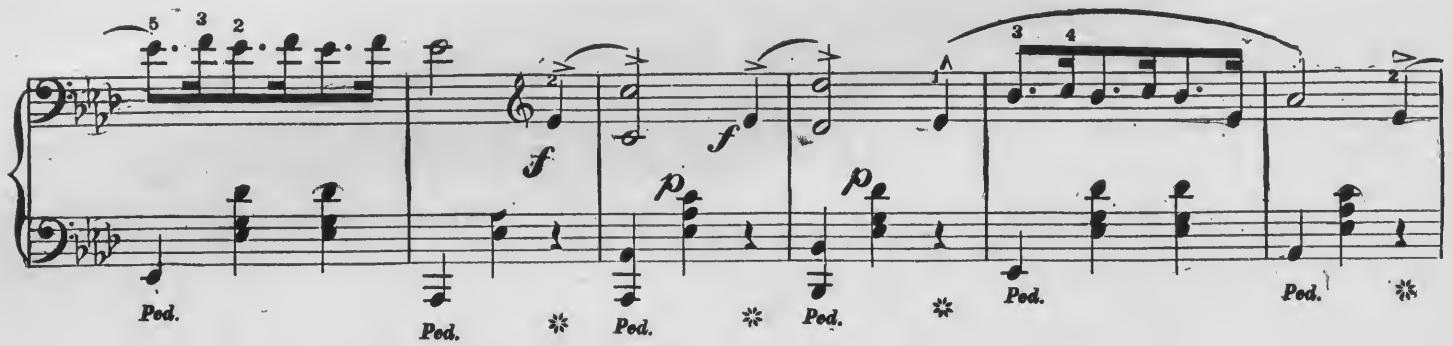

Ped. Ped. Ped. Ped. Ped. Ped. Ped.
Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.


P P P Ped. P P P P Ped.
Ped. Ped. P Ped. Ped. Ped. P Ped.

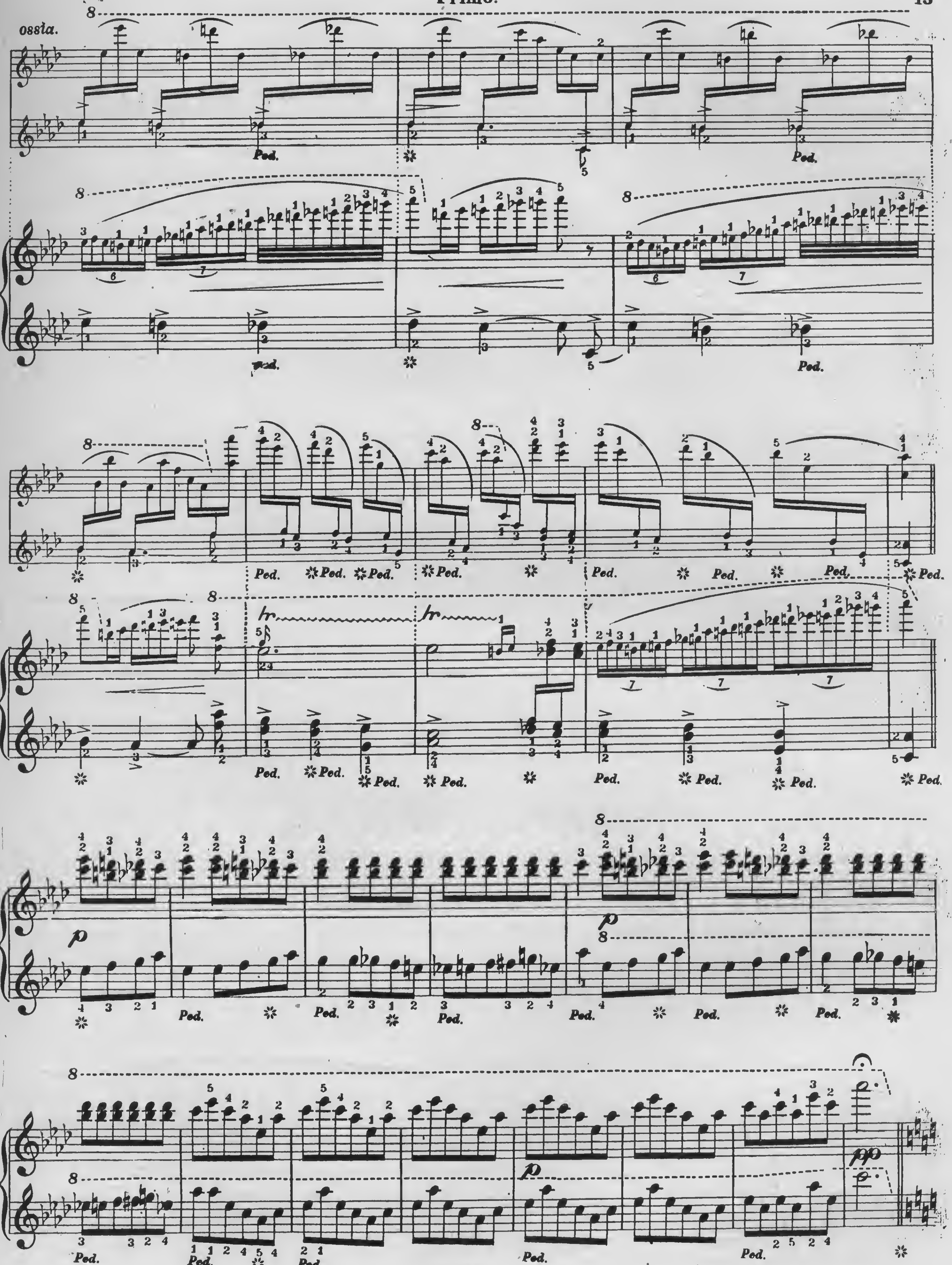

8
Ped.
8
Ped.
8
Ped.
8
Ped.
8
Ped.
8
Ped.


Ped.
Ped.
Ped. P Ped.

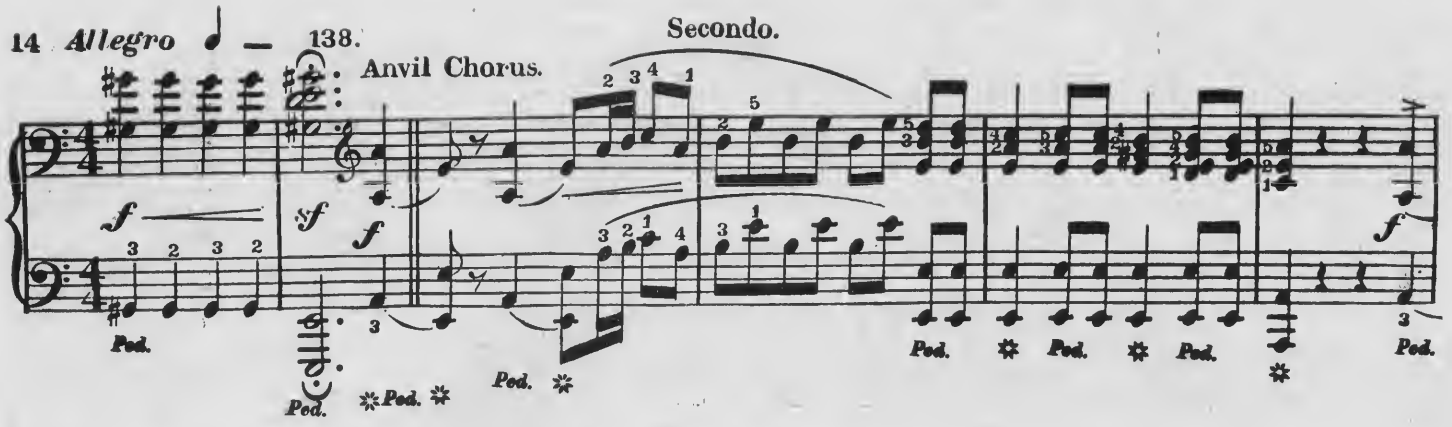

Ped. Ped. P Ped. P Ped. Ped.
f f f
p p

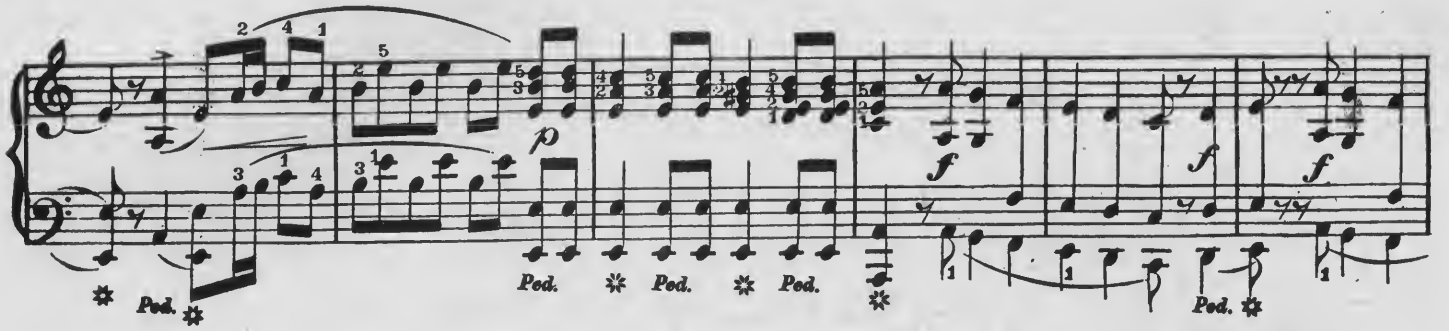

Ped. Ped. Ped. Ped. Ped. Ped.
f f f
p p

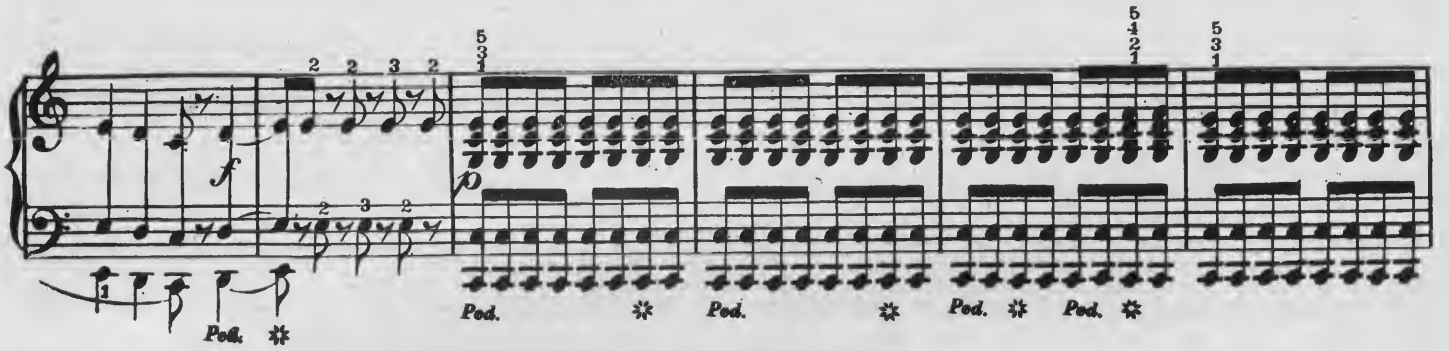
Ped. Ped. Ped.
p

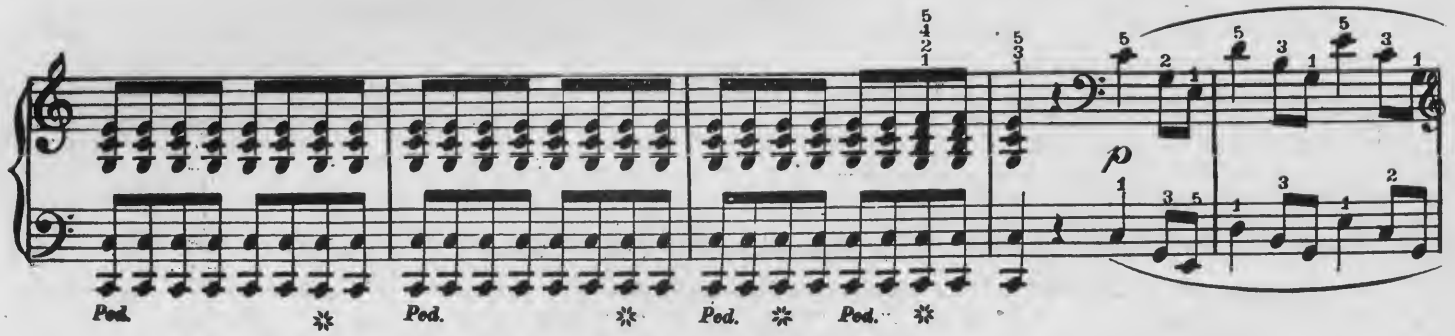

ossia.
Ped.
p

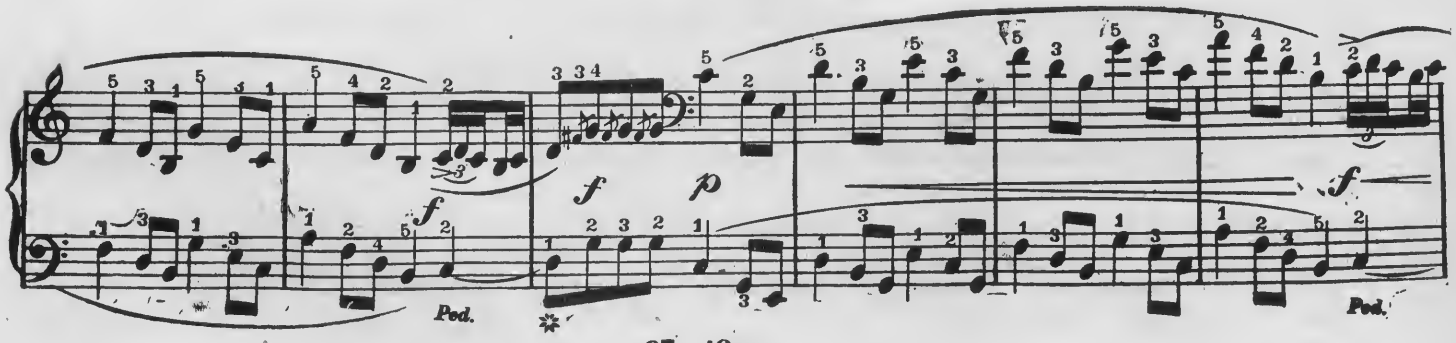
14 *Allegro* ♩ = 138. Anvil Chorus. Secondo.

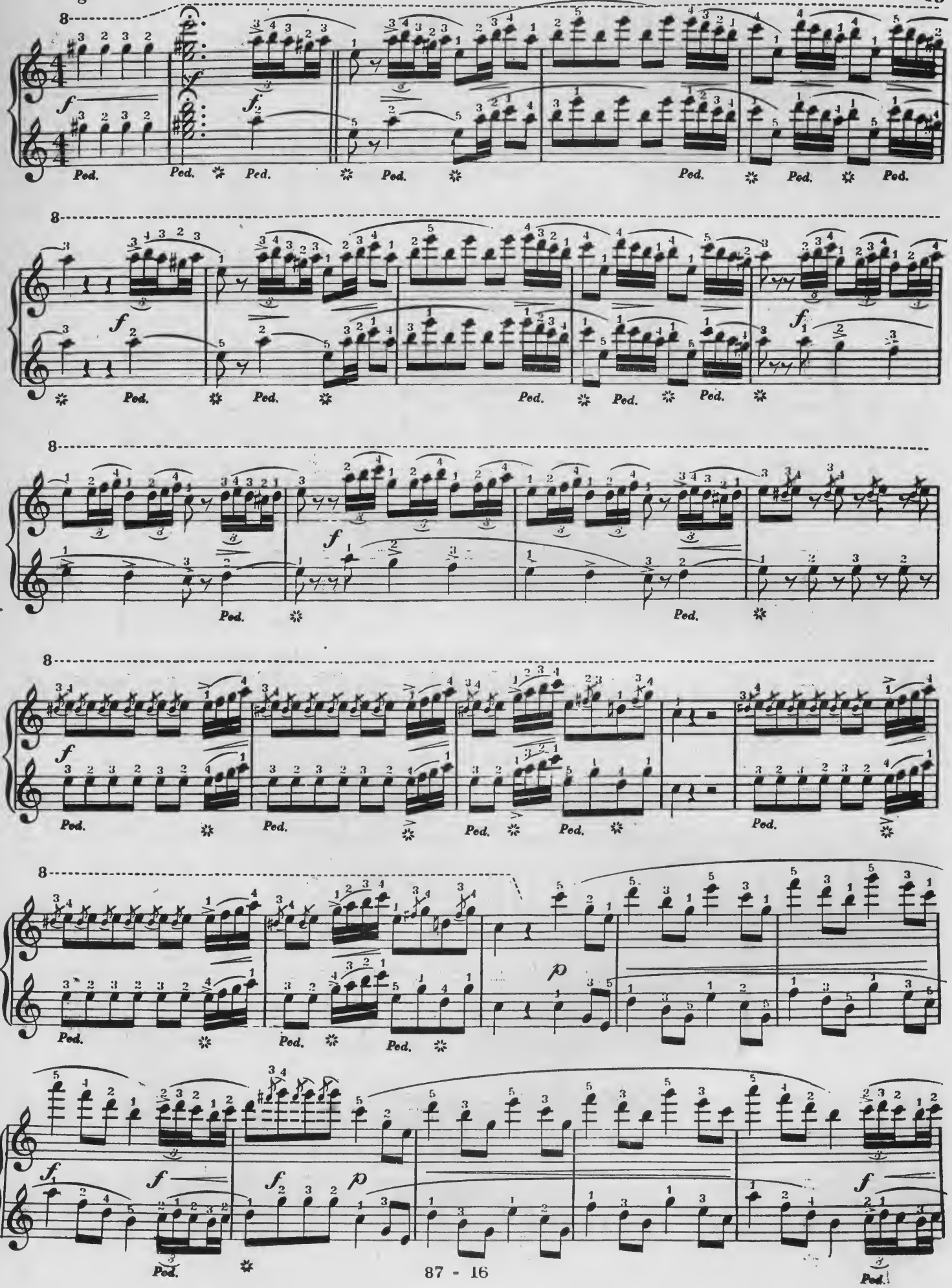


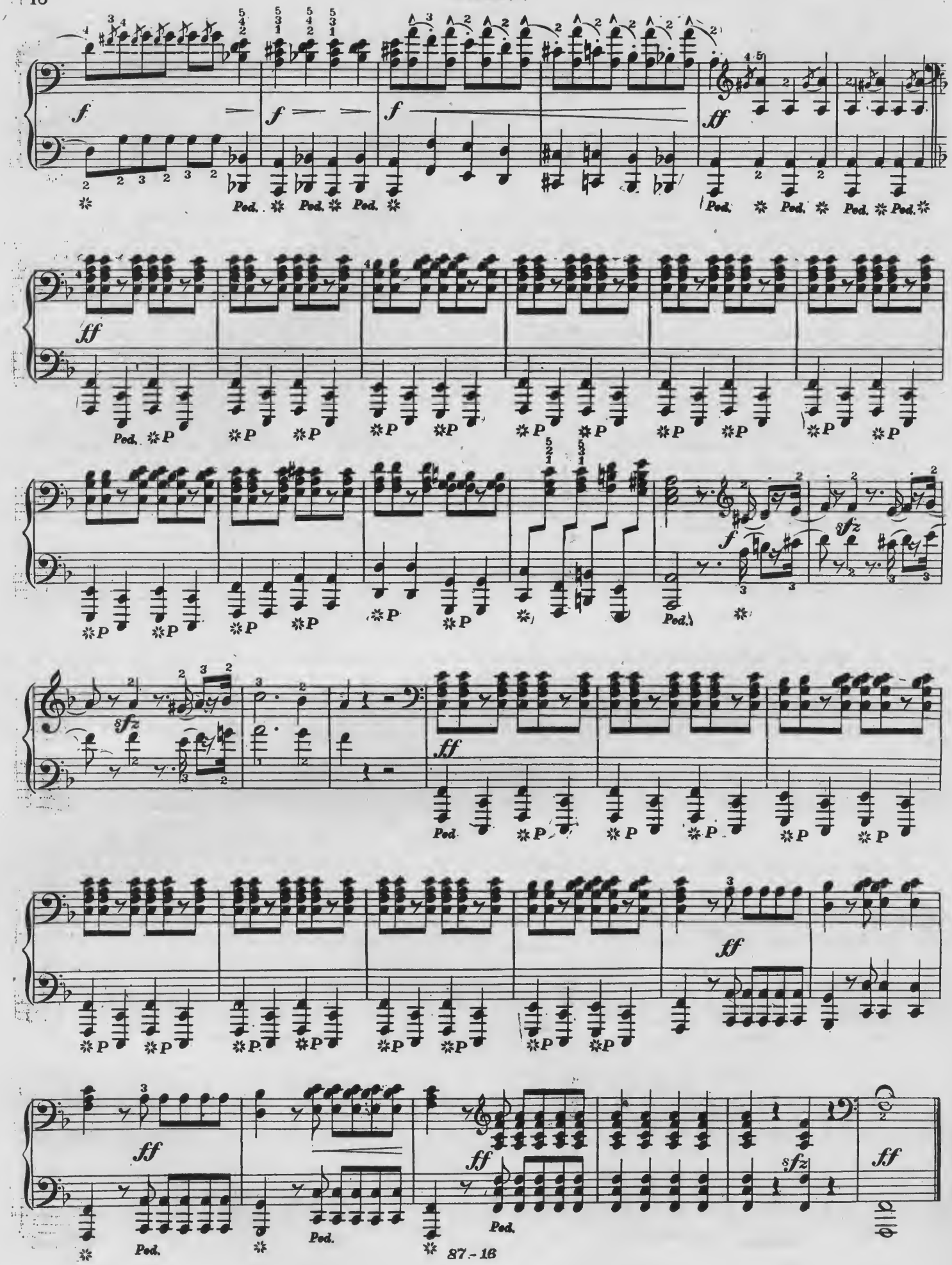









8
f
Ped.
8
f
Ped.
8
f
Ped.
8
f
Ped.
8
f
p
Ped.


Ped.
P
ff
sfz

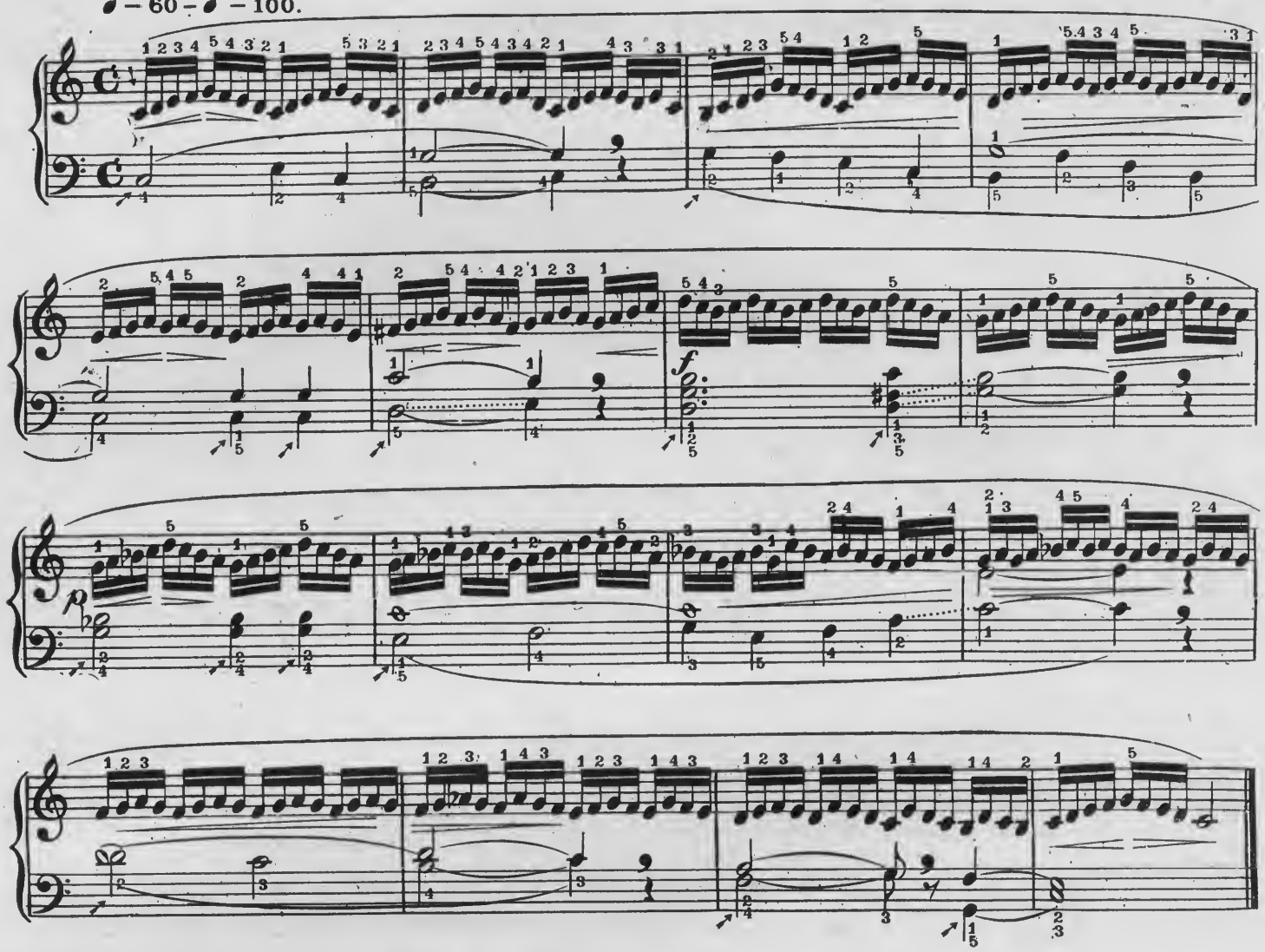
ETUDES PRIMAIRES.

Notes and Chords marked with an arrow, ↘
must be struck with the wrist.

ETUDE I.

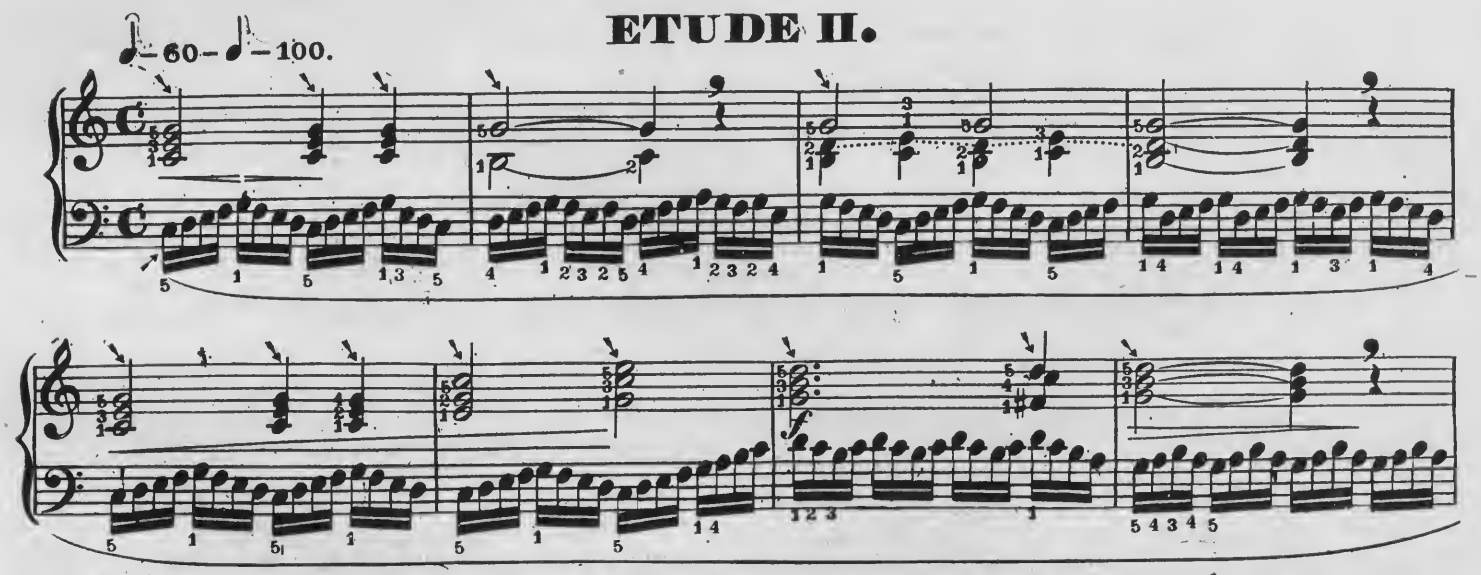
Louis Köhler, Op. 50.

♩ – 60 – ♩ – 100.



ETUDE II.

♩ – 60 – ♩ – 100.



The purpose of Etude I and II is the equalization of the touch of the five fingers in the close five fingers position.

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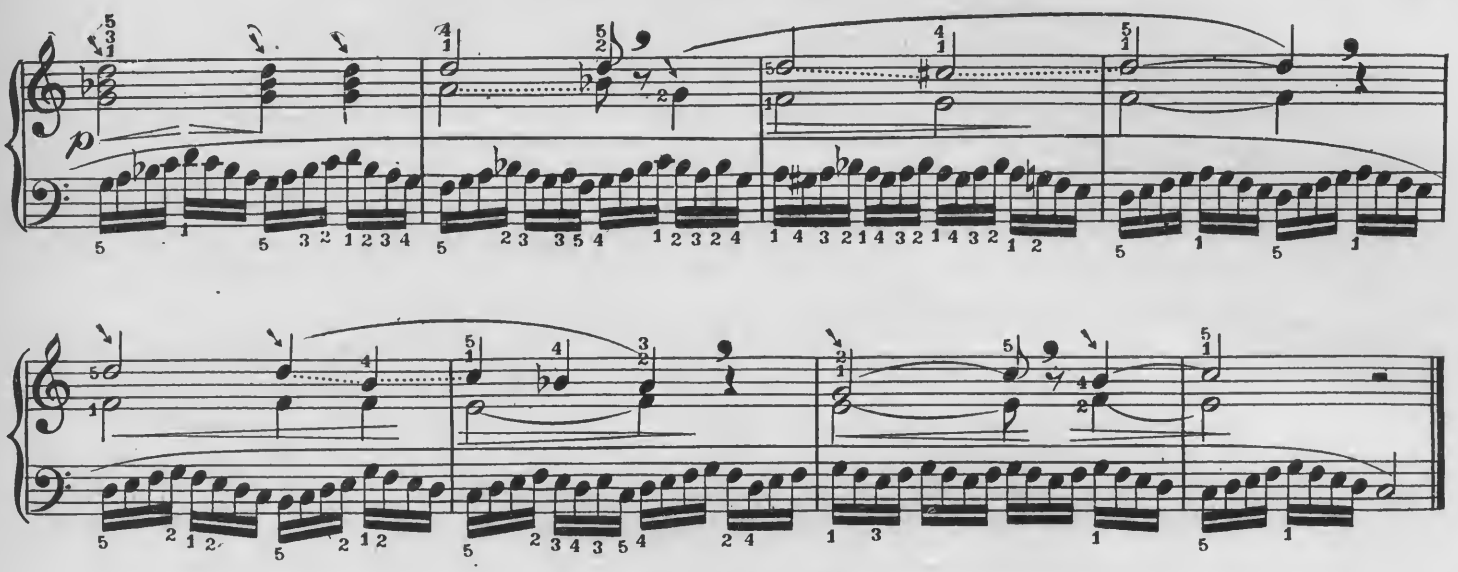
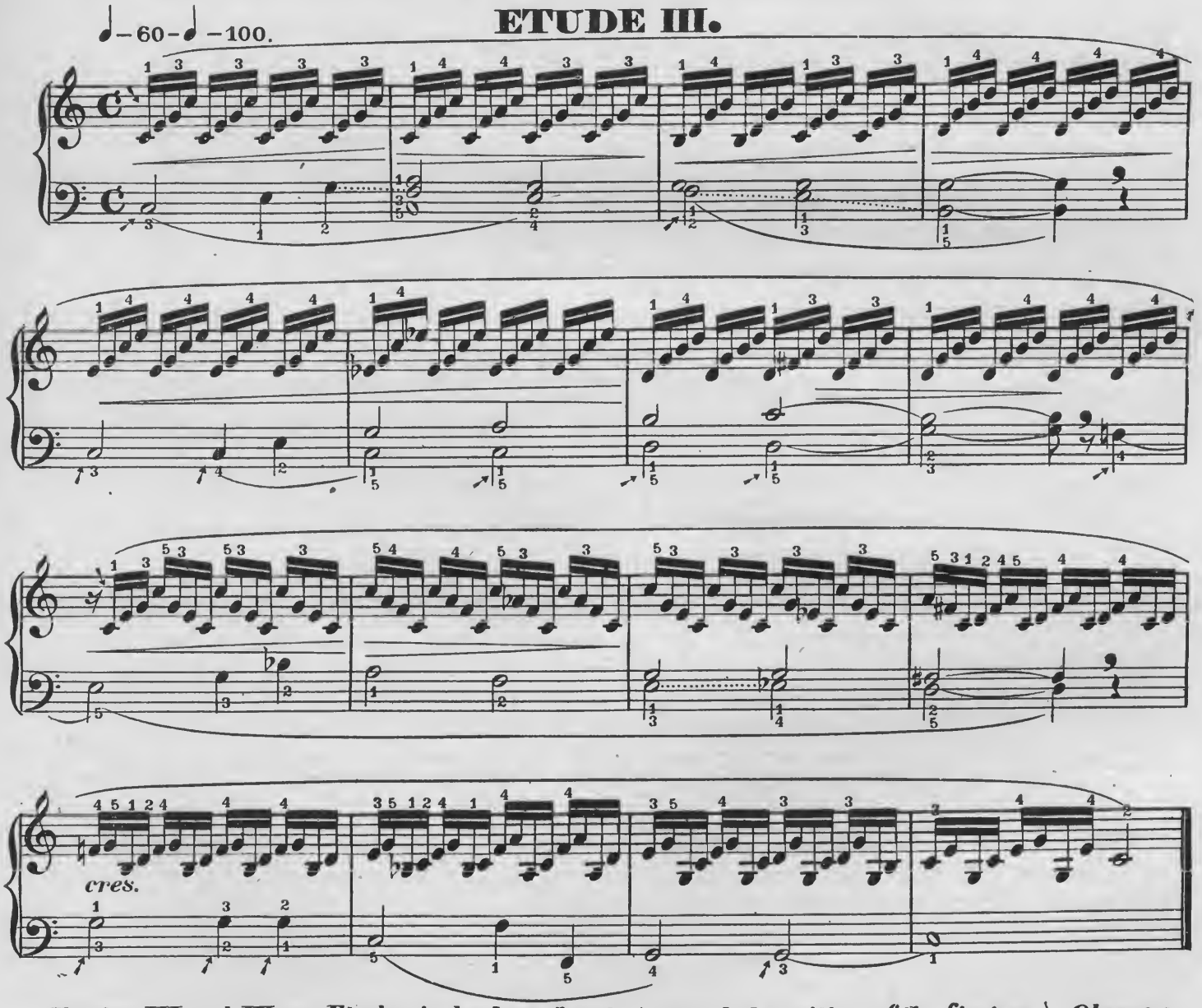


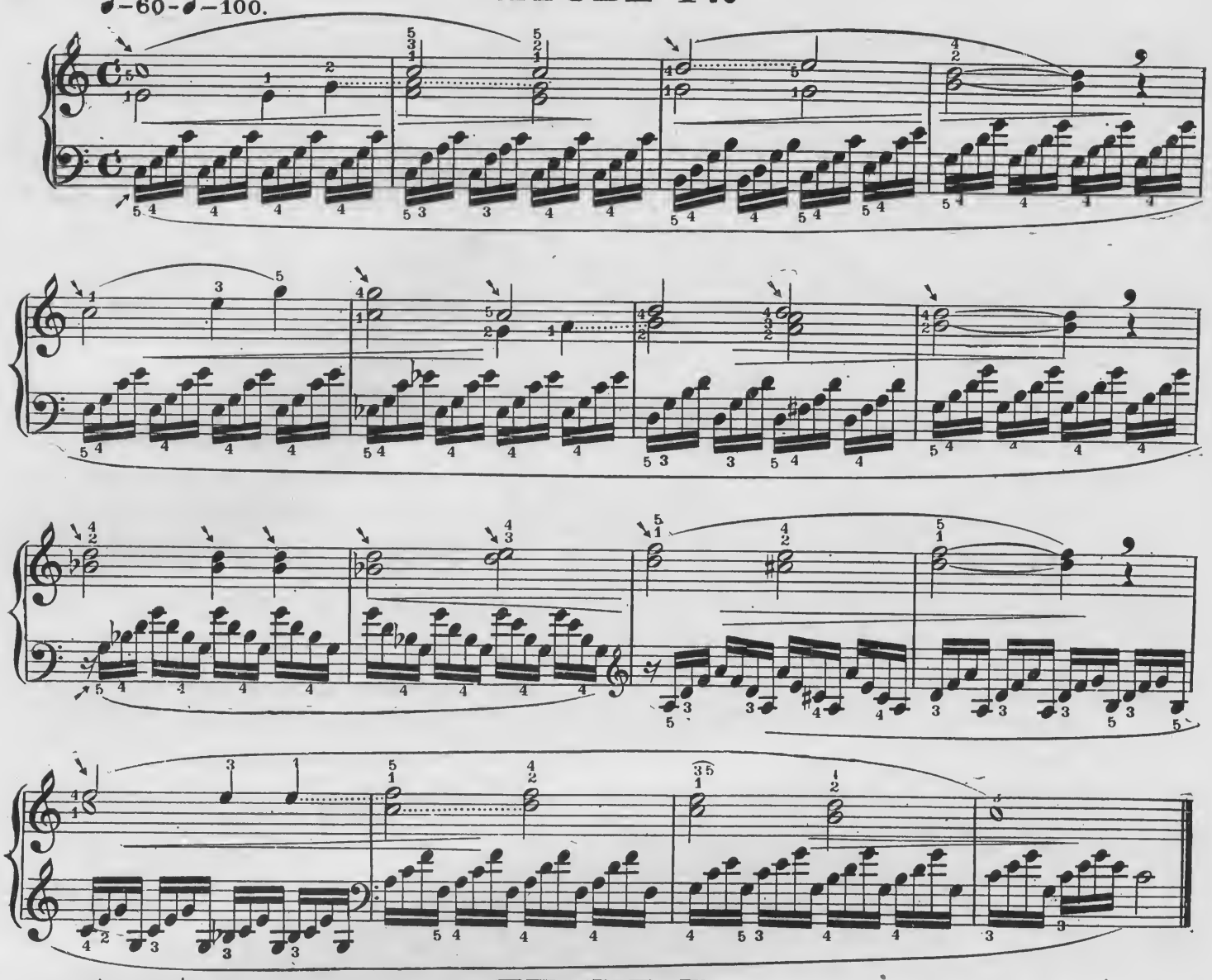
ETUDE III.



Etudes III and IV are Etudes in broken chords (extended position of the fingers.) Observe carefully where 3rd and 4th fingers are to be used.

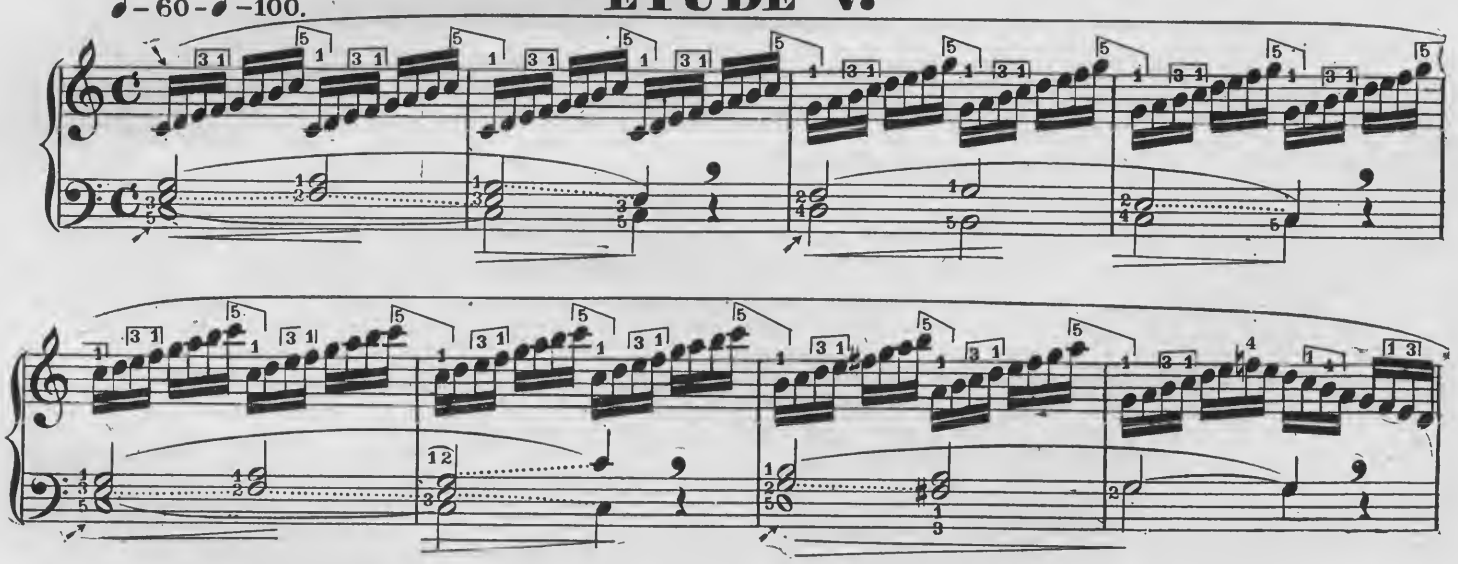
ETUDE IV.

♩–60–♩–100.

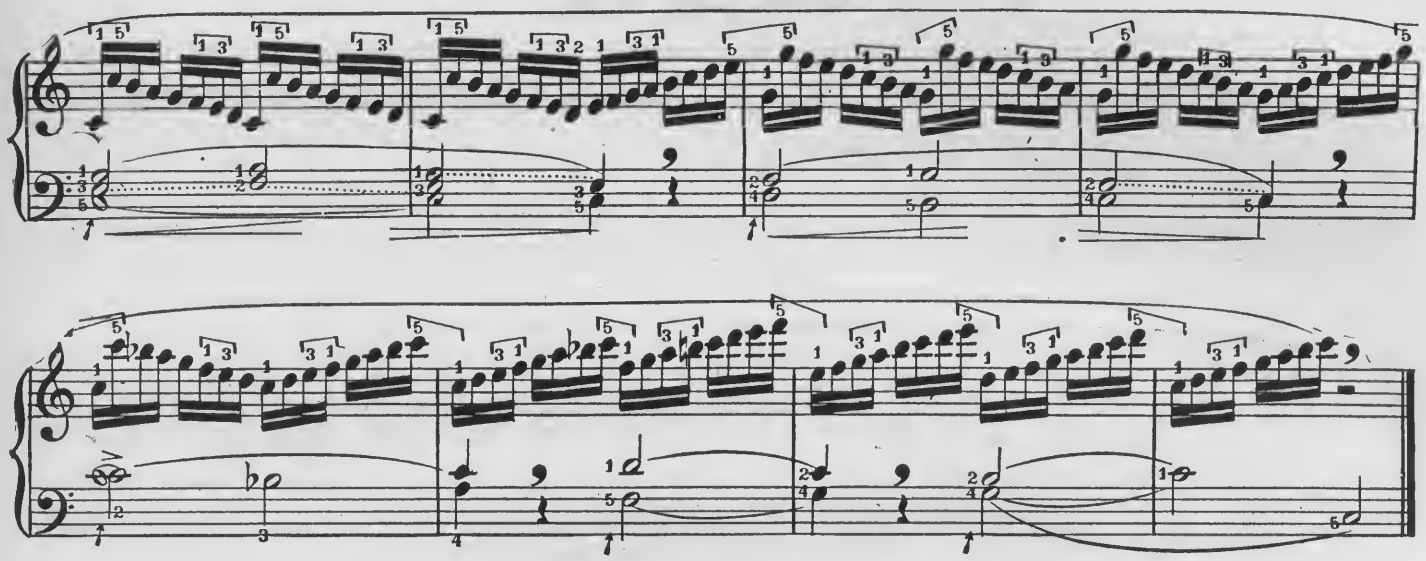


ETUDE V.

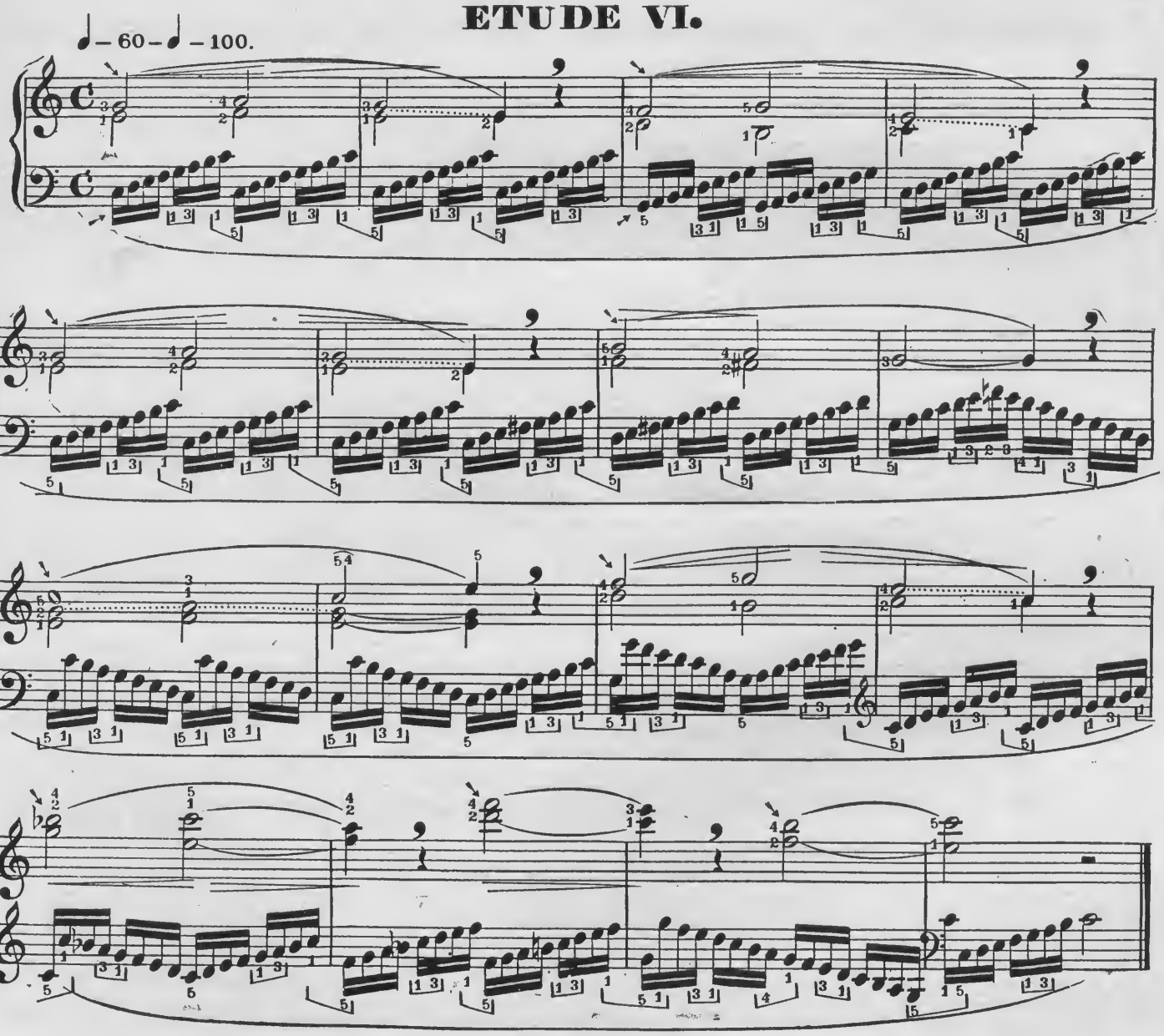
♩–60–♩–100.



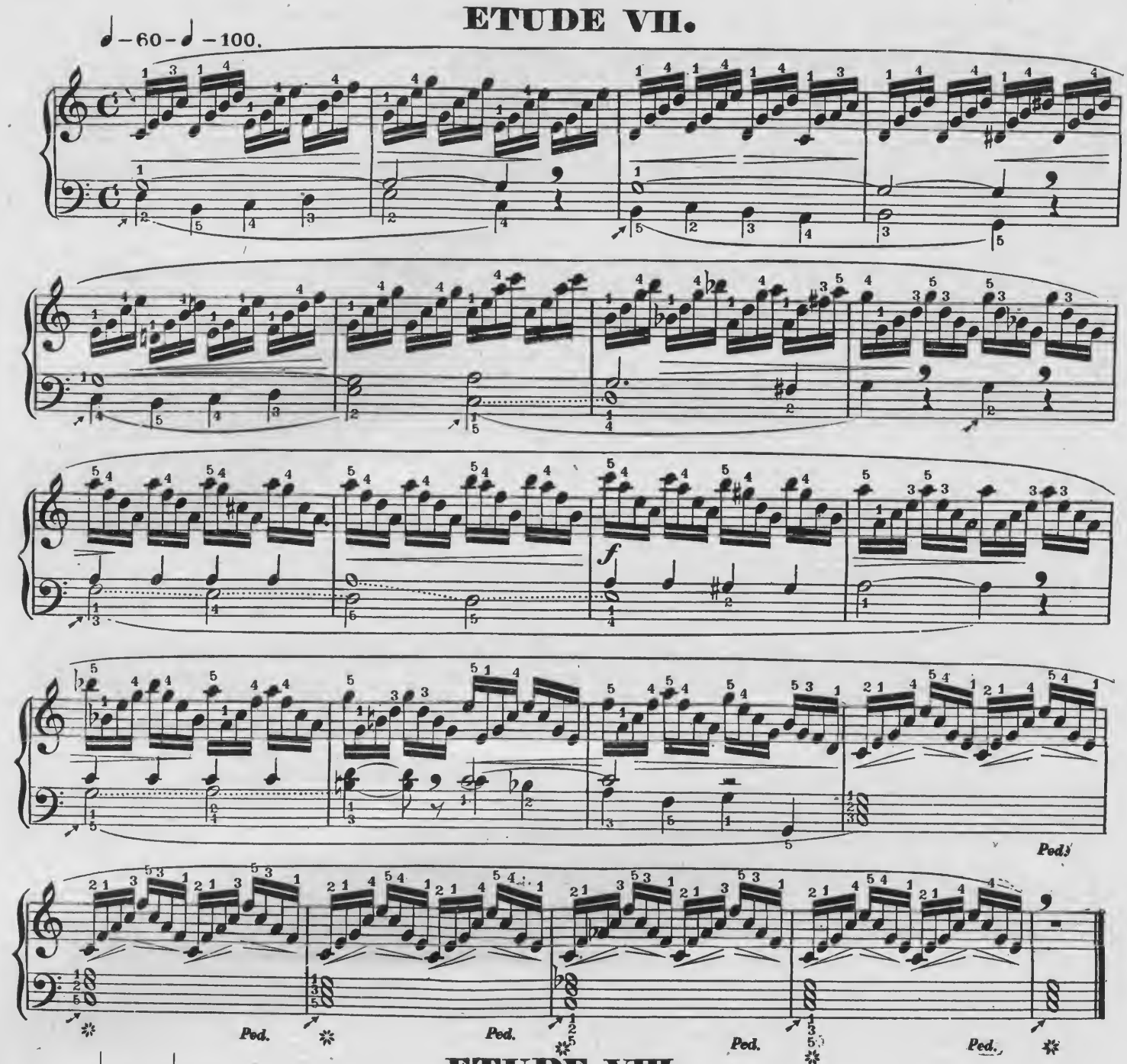
In practicing the scale Etudes V and VI be careful to make a perfect legato whereever the fingers **3–1, 1–3, 5–1, 1–5,** *follow each other as indicated by* ⌐.



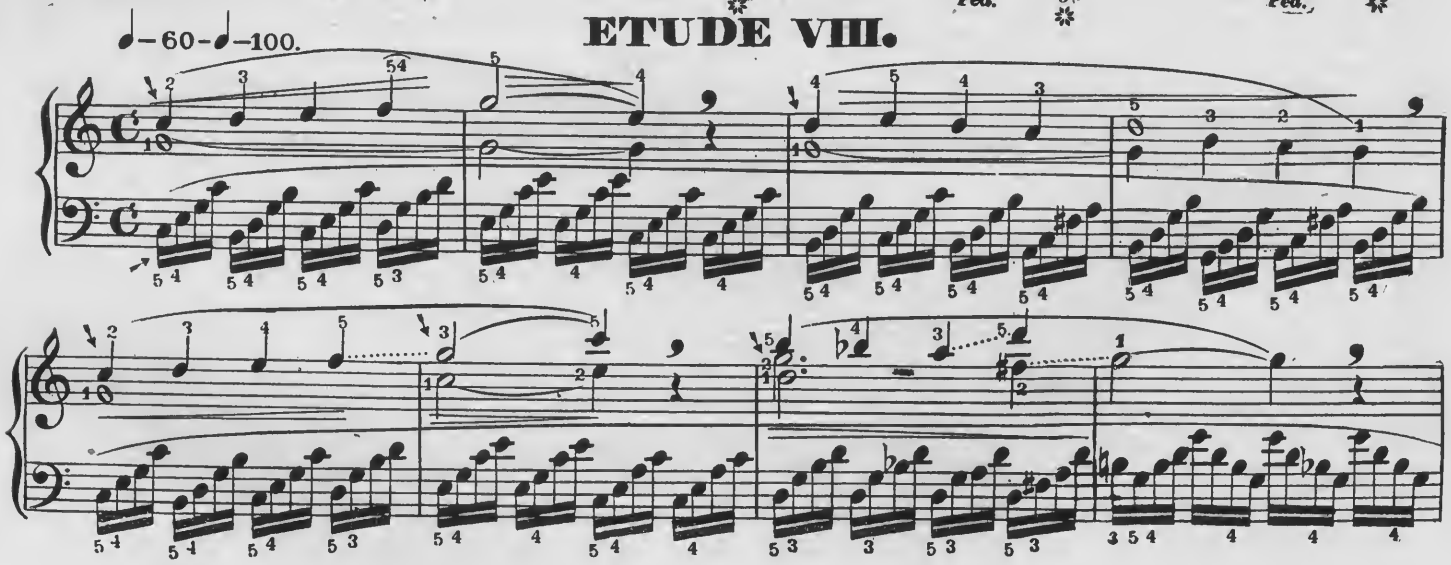
ETUDE VI.



ETUDE VII.



ETUDE VIII.



f

Ped. Ped. Ped. Ped.

ETUDE IX.

♩ – 60 – ♩ – 100.

ETUDE X.

♩ – 60 – ♩ – 100.

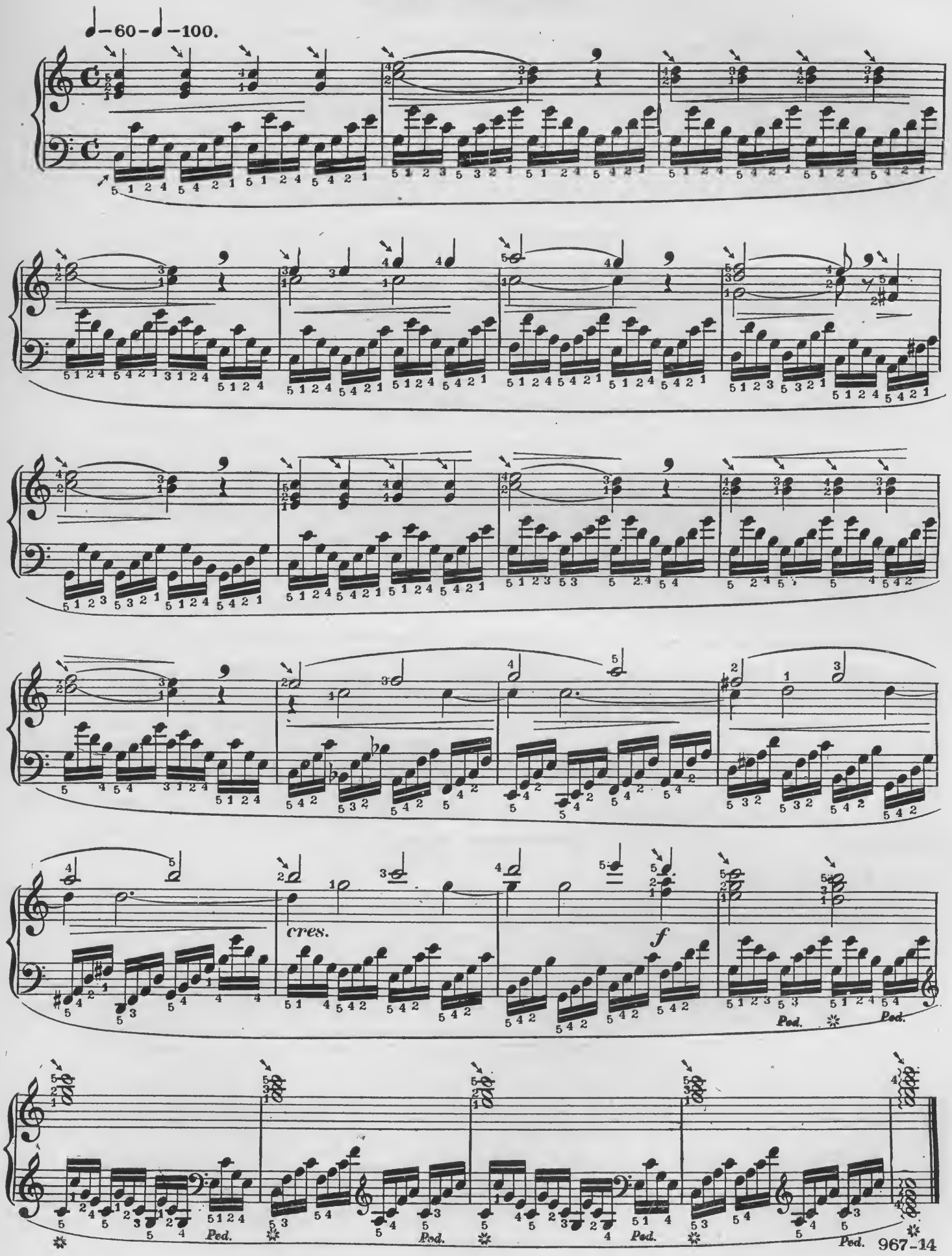
ETUDE XI.

♩ – 60 – ♩ – 100.

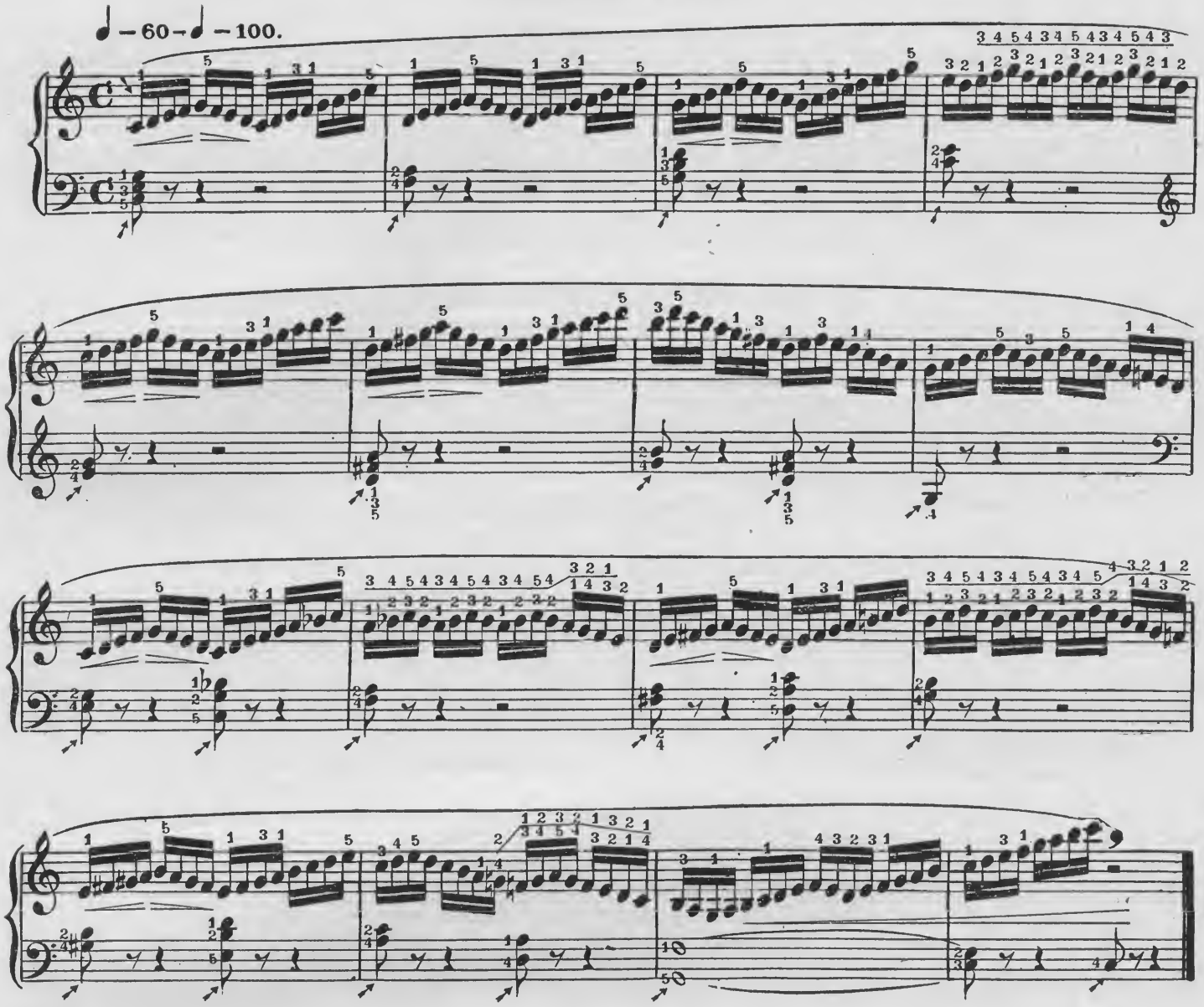
Ped. *Ped.* *Ped.* *Ped.* *Ped.*

ETUDE XII.

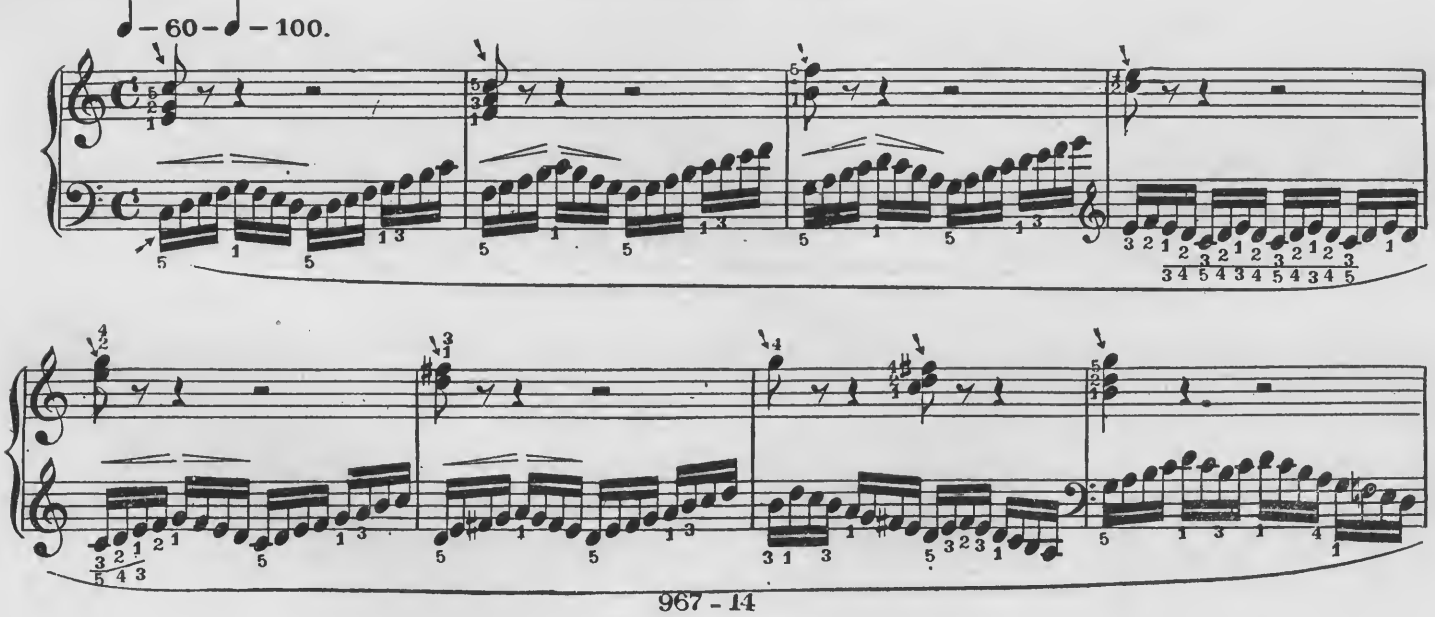
♩–60–♩–100.



ETUDE XIII.



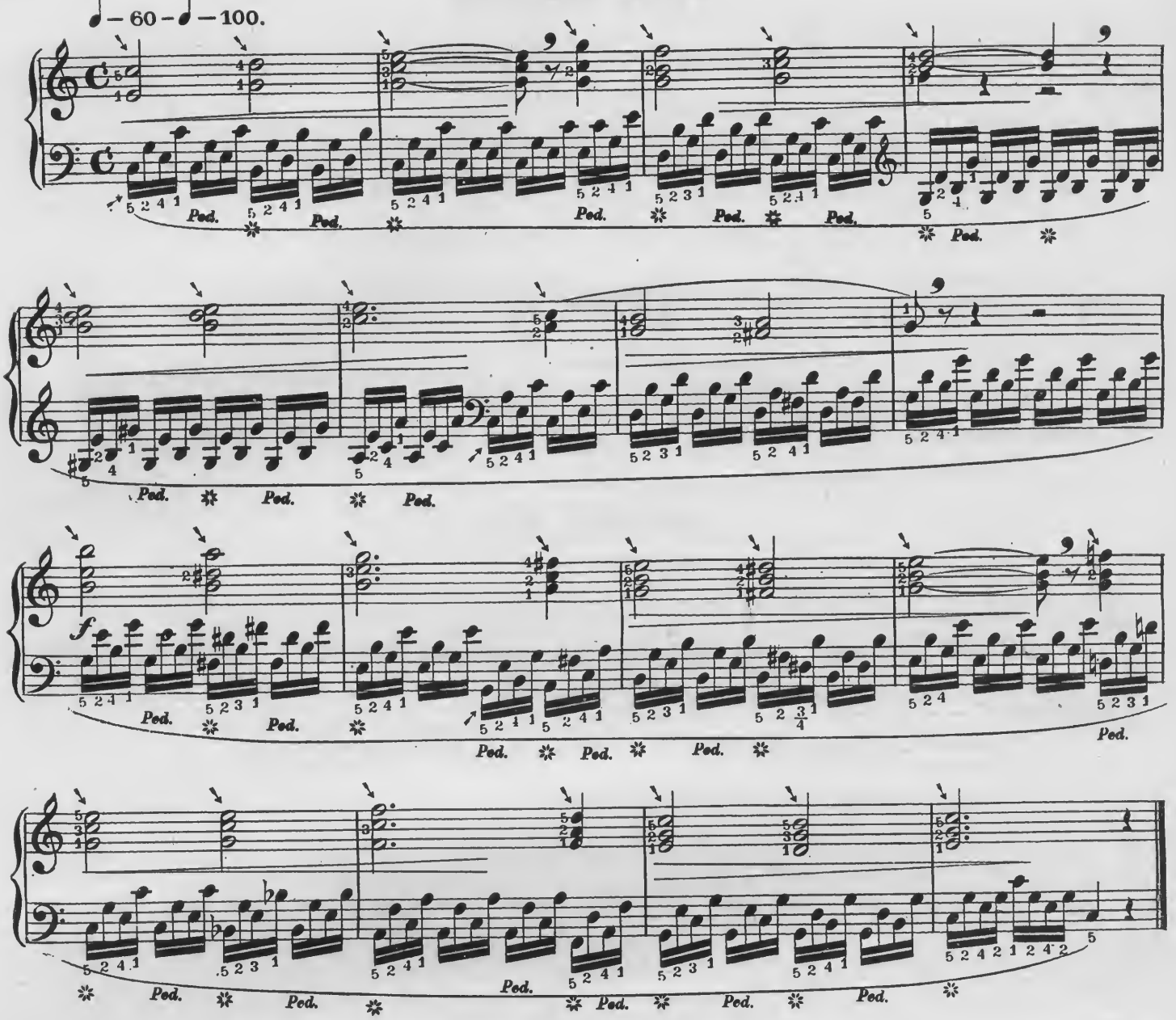
ETUDE XIV.



ETUDE XV.

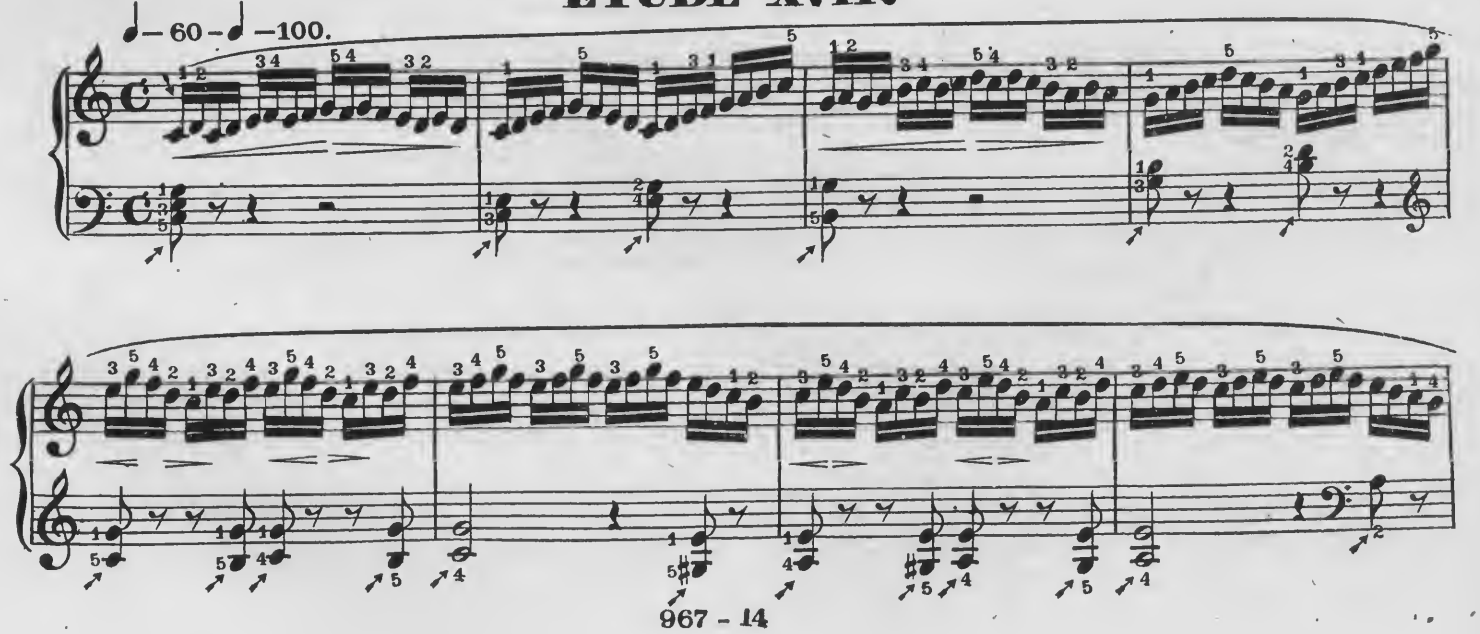
ETUDE XVI.

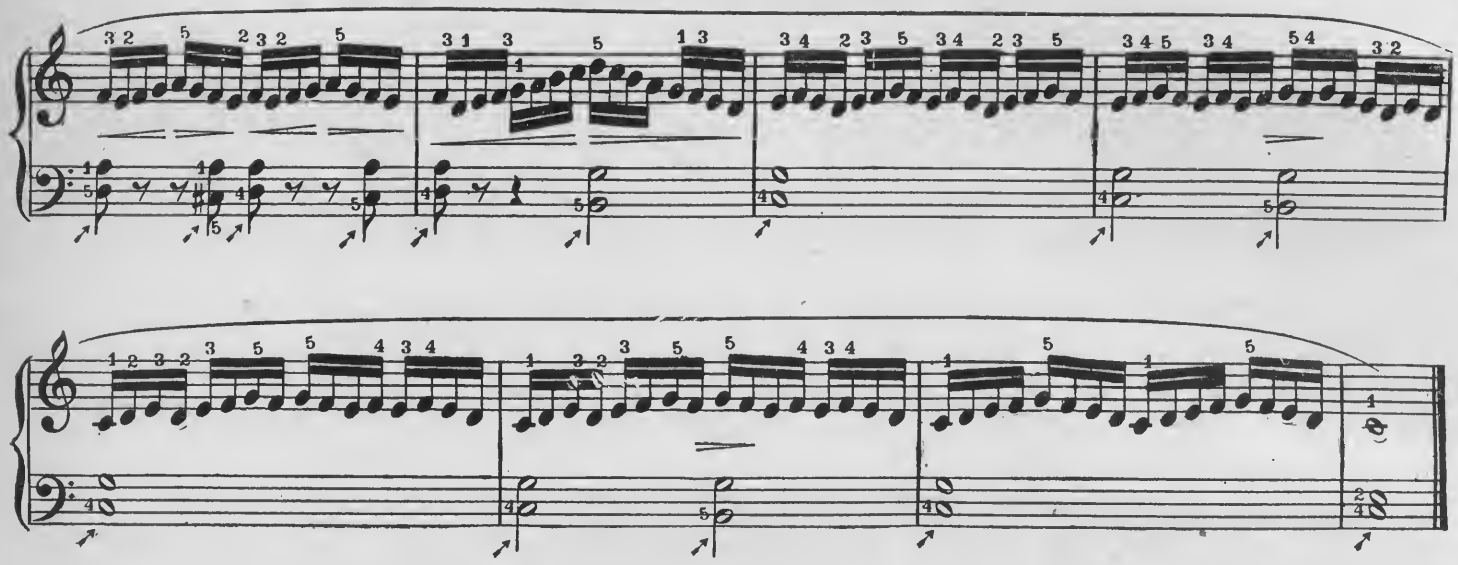
♩ – 60 – ♩ – 100.



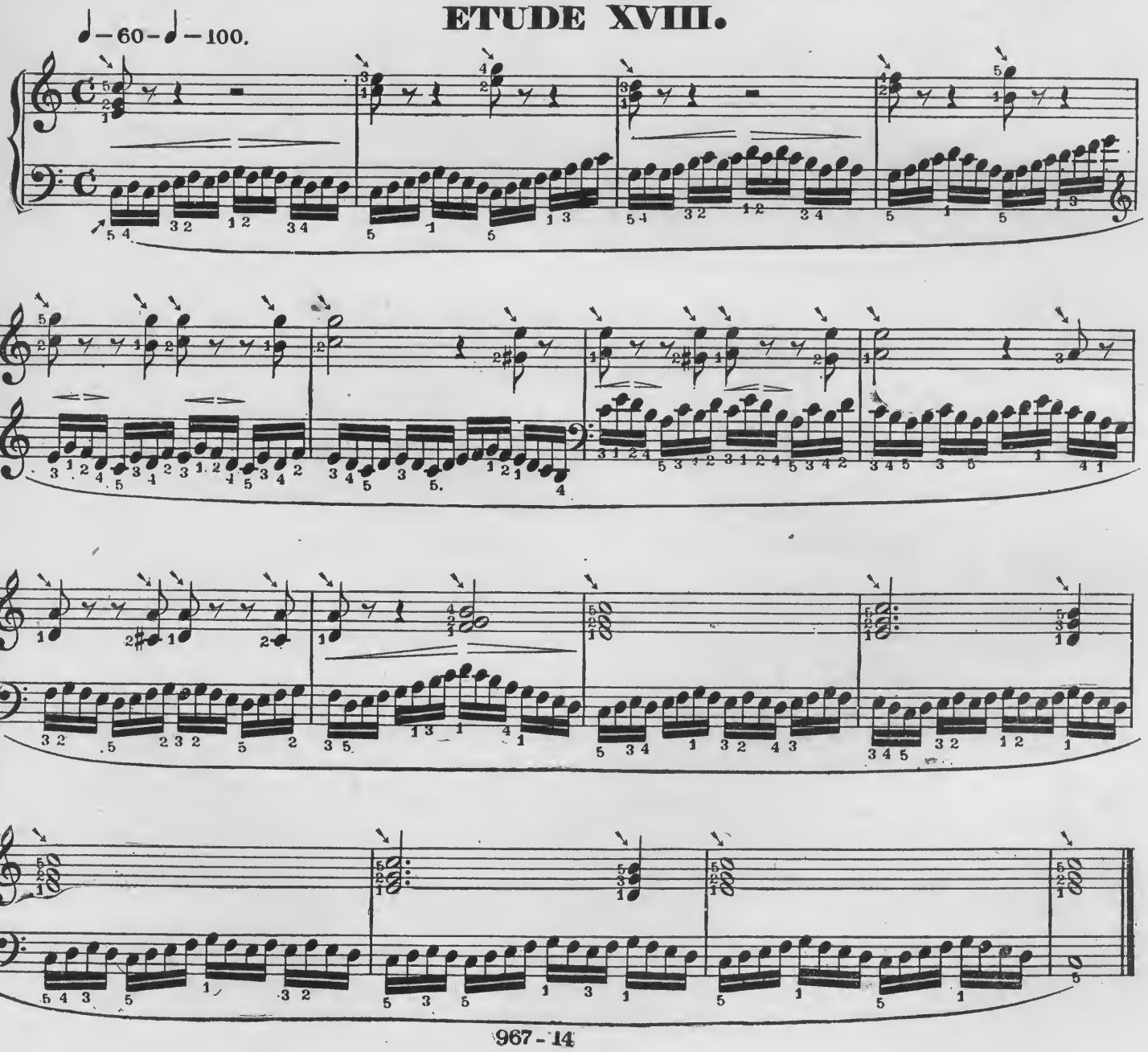
ETUDE XVII.

♩ – 60 – ♩ – 100.



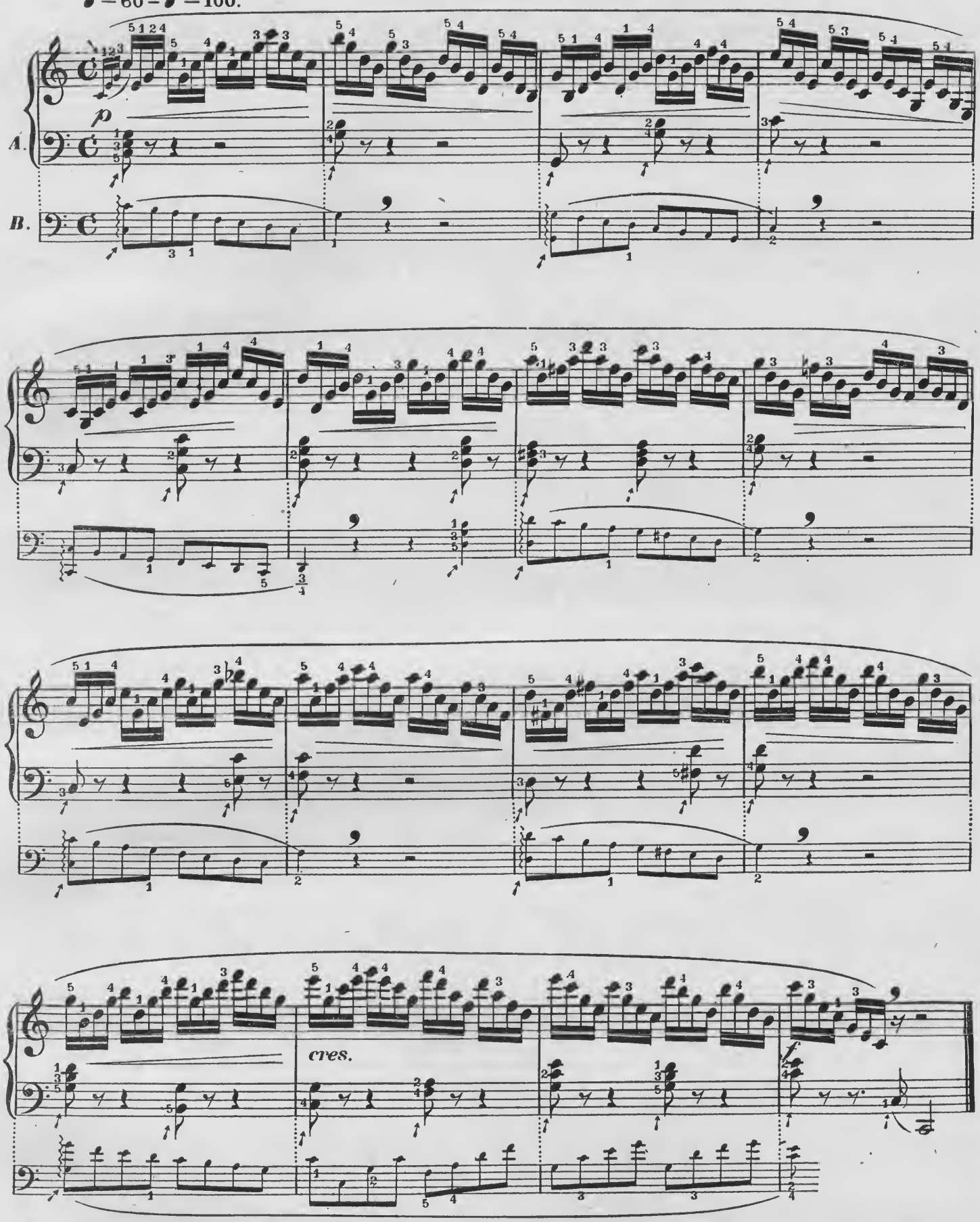


ETUDE XVIII.



ETUDE XIX.

♩ – 60 – ♩ – 100.



When Etudes 19 *and* 20 *have been thoroughly mastered with the notation given at A, they should then also be studied with that given at B.*

ETUDE XX.

♩—60—♩—100.

B.

N.B.

A.

p

Ped. ✲ Ped. ✲

Ped. ✲

cres.

f

967-14

N.B. When version B is played the pedal is not to be used

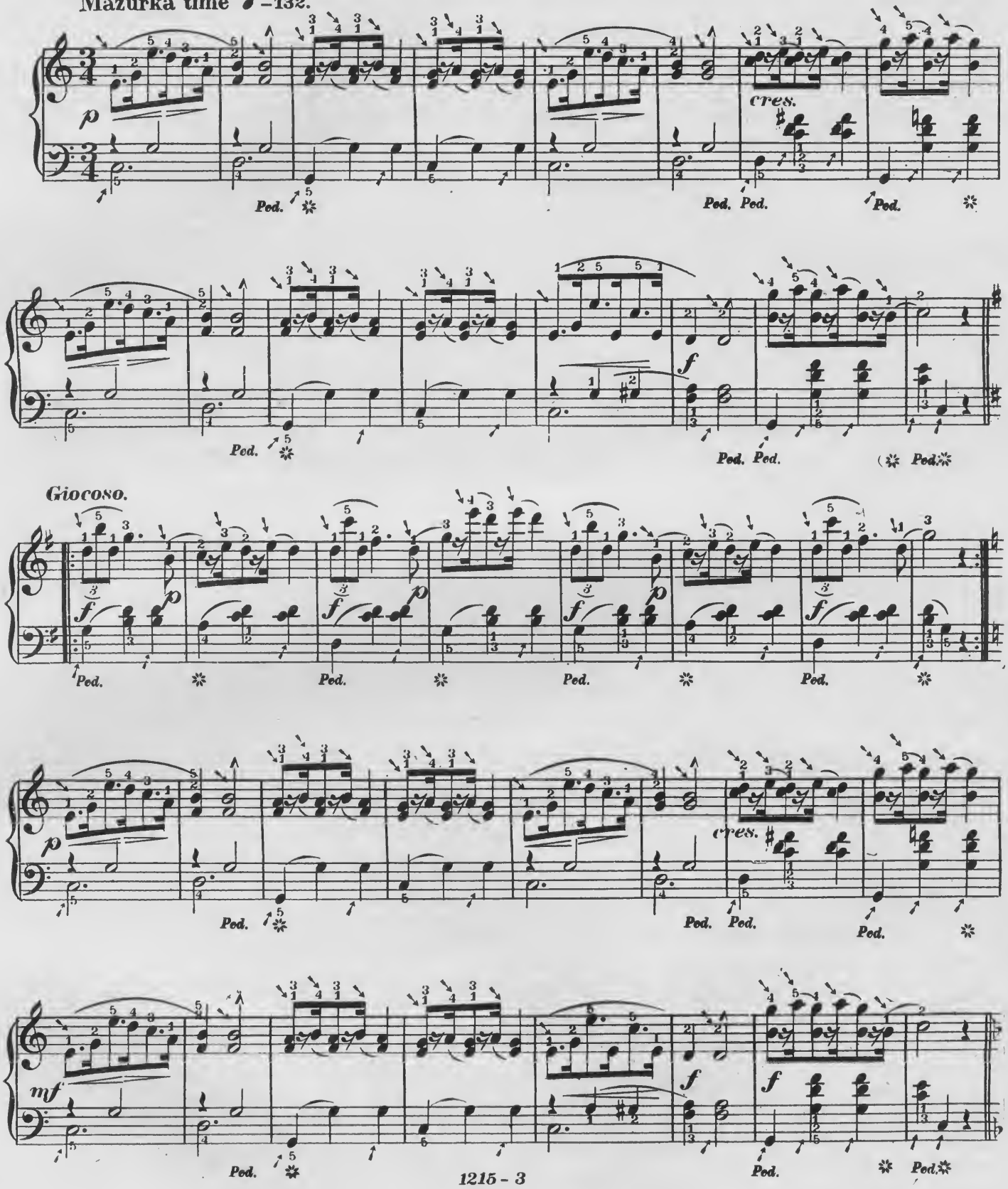
MY DARLING.

YORKE.

Notes and Chords marked with an arrow, ↘ must be struck with the wrist.

Carl Sidus. Op. 215.

Mazurka time ♩ – 132.



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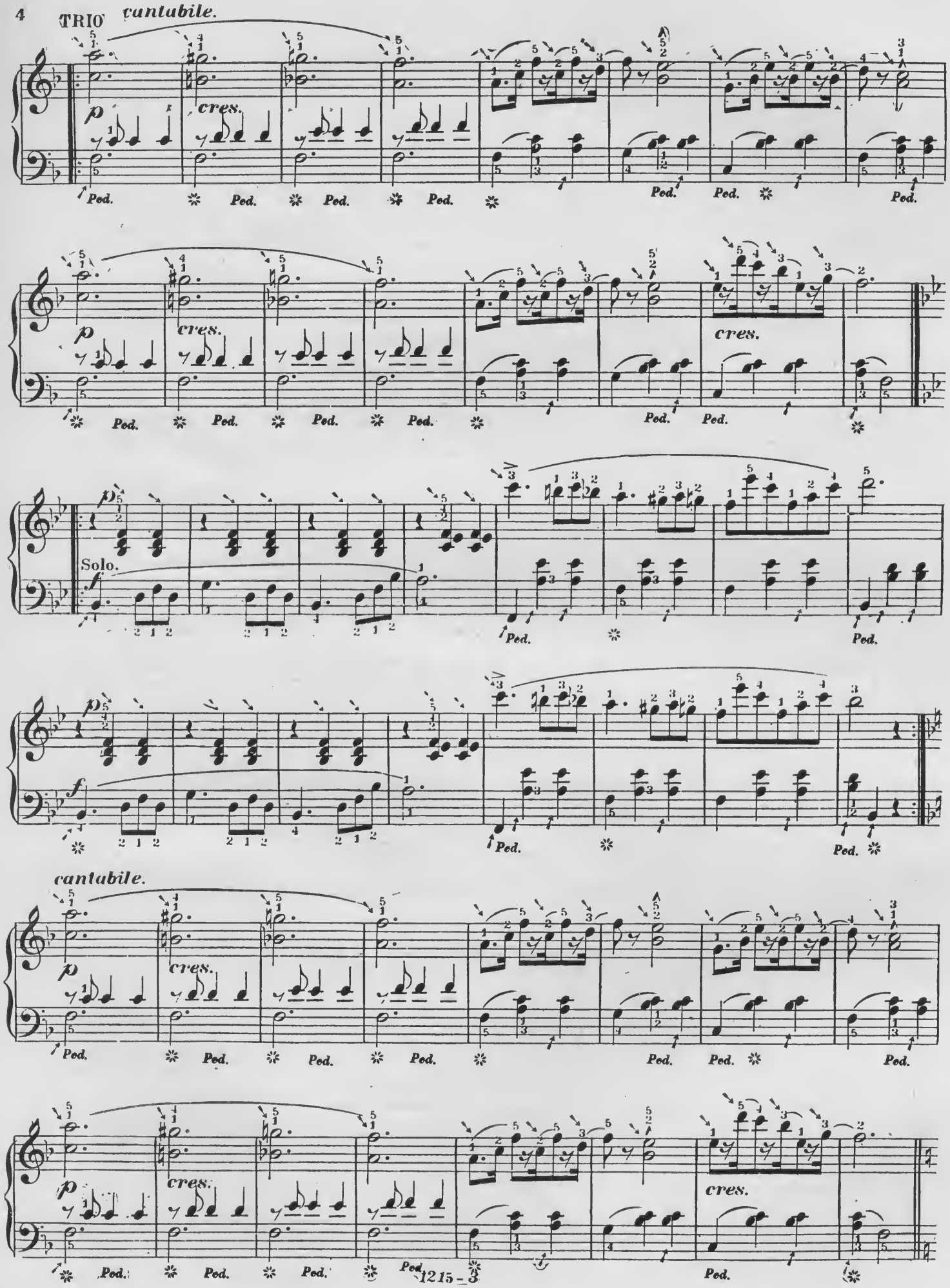
TRIO
cantabile.
p
cres.
Ped.
Solo.
f
cantabile.

p *cres.*

Ped. Ped Ped. Ped.

Ped. Ped. Ped. Ped.

Giocoso.

f *p*

Ped. Ped. Ped. Ped.

p *cres.*

Ped. Ped. Ped.

mf *cres.* *f* *f*

Ped. Ped. Ped.

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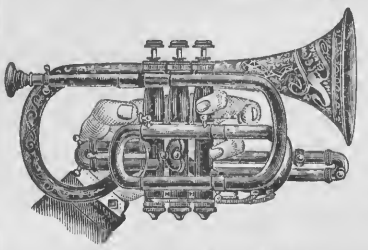

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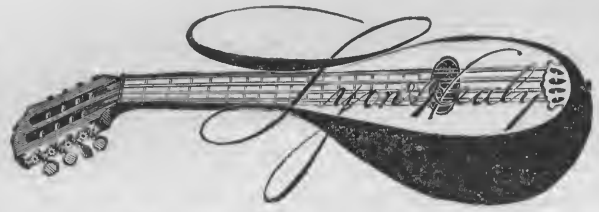

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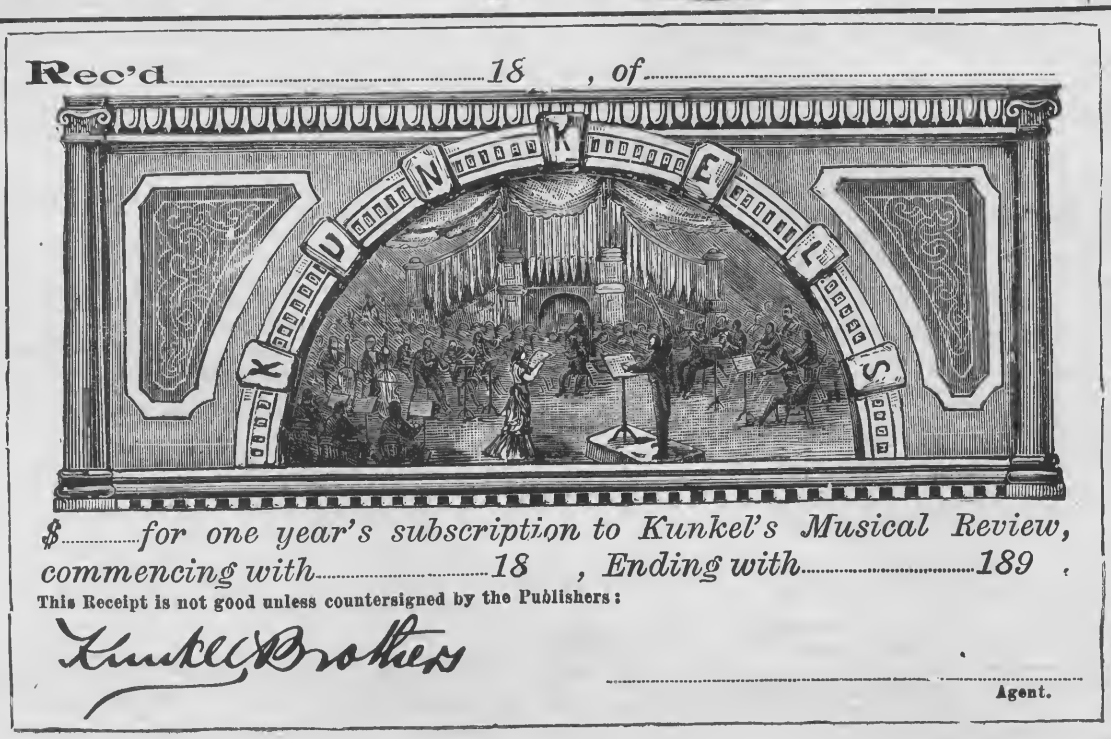
For the season of 1892 all previous efforts in the line of entertainment will be eclipsed. The great St. Louis Exposition will throw its doors open to the public Wednesday, September 7th, and will continue to entertain and delight thousands during a period extending over forty days. One of the chief attractions announced by the management is the engagement of Col. P. S. Gilmore and his world-renowned band, one hundred strong. The illumination by gas and electricity of the streets will extend over a larger area and be on a grander scale than any similar exhibition ever attempted in the world. The thirty-second great St. Louis Fair and Zoological Gardens, October 3rd to 8th, whose fame has been heralded broadcast, will be one of the main attractions of that week, and as has been customary for the last thirteen years, the Veiled Prophet will again appear in his favorite city, on the evening of Tuesday, October 4th. The hotel accommodations of St. Louis have been materially increased since last year and strangers are assured of hospitable treatment.

The **Missouri Pacific Railway** and **Iron Mountain Route**, with their vast net-work of lines extending over the States of Missouri, Kansas, Nebraska, Colorado, Indian Territory, Arkansas, the West, South and Southwest, in order to encourage travel, have made a remarkable **low round trip rate** from points on their lines to **St. Louis and return** during the Festivities.

For further information relative to dates of sale and limits of tickets call on or address any **Missouri Pacific** or **Iron Mountain** agent, who will be pleased to furnish same.



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